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ABSTRACT

The more than 30 articles in this issue of the "Arizona English Bulletin" focus on various aspects of using nonprint media in the English classroom. Topics include old radio programs as modern American folklore, slide shows, not-so-obvious classroom uses of the tape recorder, the inexpensive media classroom, cassettes in the remedial classroom, censorship, study of television programs, evaluation guidelines for multimedia packages, problems involved in a high school filmmaking program, and student film festivals. Additional material includes a list of 101 short films and a question-answer section on film teaching. (JM)

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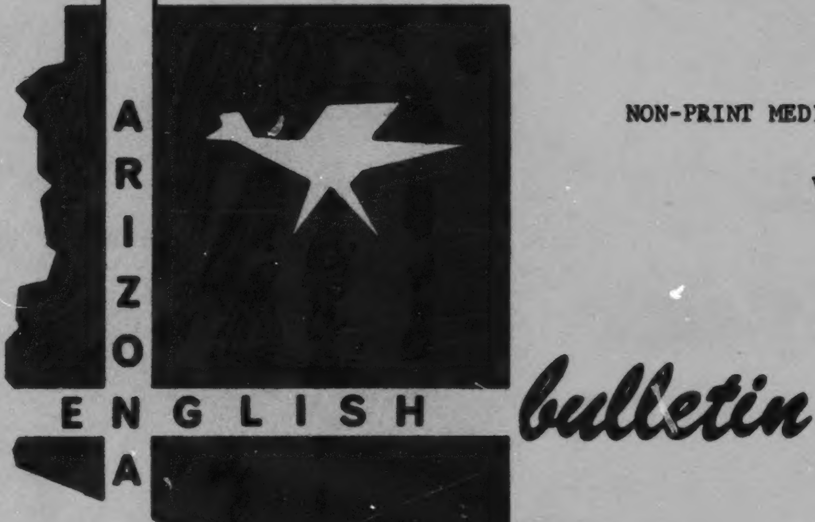

NON-PRINT MEDIA AND THE TEACHING OF ENGLISH

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ARIZONA ENGLISH BULLETIN

OCTOBER 1975 - - - - NON-PRINT MEDIA AND THE TEACHING OF ENGLISH

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Preface to the Issue- - - - - - -NON-PRINT MEDIA AND THE TEACHING OF ENGLISH

The BULLETIN has had two previous issues on non-print media, "Media and the teaching of English" (Feb. 1970) and "Films and the English Class" (Feb. 1971). I do not believe that either issue has dated badly except for the obvious changes in prices from then to now and except for the growing sophistication of equipment and teachers in the last five years. This issue is meant to up-date and supplement, not to replace the prior issues.

As part of a censorship survey last year, I threw in one question asking teachers to indicate their feeling about the place and use of non-print media in the English class and the degree of use of non-print media by the teachers. While I was pleased to find almost all the teachers enthusiastic about non-print media, I was intrigued by the warnings sounded. Several teachers noted that budget problems held back extensive use, sometimes to the distinct detriment of students. ("I've shown only 4 films the first semester. Last week, I was asked to cut 5 films for the following semester because of lack of funds.") Teachers warn that non-print media ought to be used with carefully planned objectives in mind to do something rather than waste time. ("Some teachers use non-print stuff for no valid reason except to fill time.") Other teachers noted that getting non-print machinery was often a real hassle and too often the machinery was in bad shape or not working. A few teachers lamented their own lack of background or training in non-print media use, some even apparently suggesting that without formal coursework they could hardly be expected to use machinery, a charming (?) variation on the old theme that English teachers and machinery can hardly be compatible. Unconvincing as that is, it's a common excuse. Some teachers still cling to the notion that the main virtues of non-print media relate to their use as interludes or breaks in regular course work apparently not yet convinced that non-print media are integral to English, not ancillary. But many clearly believe that English classes without non-print media are barren. ("We had better cease being so damned exclusive in what we call 'literature'--literacy in our age must go beyond the printed page, and visual literacy must become the province of English instruction." "I firmly believe that teaching without non-print media is a stale, dead-end existence for both student and teacher. It belongs in the English classroom simply because students do not just read and write anymore--they read and write and VIEW. To ignore this cultural fact is to ignore the current source of their learning.")

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NON-PRINT MEDIA IN THE ENGLISH CLASS: A RATIONALE

Maia Pank Mertz, Ohio State University

It has been over a decade since Marshall McLuhan's first observations concerning electronic media began to influence educators. Although many in the field of English thought his ideas McLunacy, others were persuaded by his argument that

> we now have civil war among these environments created by media other than the printed word. The classroom is now in a vital struggle for survival with the immensely persuasive "outside" world created by new informational media. Education must shift from instruction, from imposing of stencils, to discovery--to probing and explorations and to the recognition of the language of forms.
> (Marshall McLuhan and Quentin Flore, THE MEDIUM IS THE MESSAGE: AN INVENTORY OF EFFECTS, NY: Bantam, 1967, p. 100)

Whether or not one accepts McLuhan's views, there can be little doubt that non-print media need to be studied and understood.

In the relatively short time since non-print media emerged with Marconi's invention of "the wireless telegraph," film, radio, television, phonographs, tape recorders (through the aid of transistors) have become not only pervasive but portable. What the long range effects of media will be is open to conjecture. Yet the media as conveyors of information, entertainment, advertising, and education surround us:

> By age 14 a child has witnessed the violent assault on or destruction of 18,000 human beings on television. The Culkin 15,000 hour figure has been updated by almost 50% to 22,000 hours. Perhaps most significant of all, during the 22,000 hours of viewing, this same average young person has been an audience of one for approximately 350,000 commercials.
> (David Burmester, "The Language of Deceit," rpt. in LANGUAGE AND PUBLIC POLICY, ed. Hugh Rank, Urbana: NCTE, 1974, p. 40)
>
> All /high school/ students in both samples listen to the radio for an average of an hour-and-a-half daily.
> (John P. Robinson and Paul M. Hirsch, "Teenage Response to Rock and Roll Protest Songs," in THE SOUNDS OF SOCIAL CHANGE, eds. R. Serge Denisoff and Richard A. Peterson, Chicago: Rand McNally, 1972, p. 230)
>
> There are 60 million homes in the United States and over 95 percent of them are equipped with a television set. (More than 25 percent have two or more sets.) In the average home the television is turned on some five hours forty-five minutes a day. The average male viewer, between his second and sixty-fifth year, will watch television for over 3,000 entire days--roughly nine full years of his life. During the average weekday winter evening nearly half of the American people are to be found silently seated with fixed gaze upon a phosphorescent screen.
> (Nicholas Johnson, HOW TO TALK BACK TO YOUR TELEVISION SET, NY: Bantam, 1967, p. 11)
>
> Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments.
> (Marshall McLuhan and Quentin Flore, THE MEDIUM IS THE MESSAGE, NY: Bantam, 1967, p. 26)

Given these or similar data, how have English classes changed to deal with non-print media? What methods have been formulated to prepare our students to deal with the plethora of media which are such an important part of their lives? Non-print media in English classes are generally used for one of these reasons: (1) to motivate students; (2) to supplement print media; (3) to study art forms such as movies; and (4) to study specific topics related to media, such as propaganda.

MEDIA AS MOTIVATION

Non-print media is often used primarily to make the traditional curriculum--language, literature, and composition--more palatable for the students. It is used as a means to capture students' attention, to try to initiate interest in a specific topic. Typical examples of this use of media include activities such as playing popular songs to introduce a unit on poetry, or showing films on Elizabethan England to create enthusiasm for Shakespeare's works.

Media used in this manner fall under the rubric of "teaching aids." There is nothing wrong in using media in this way as long as the teacher is aware of the assumptions inherent in this approach. Of primary importance for us to recognize is that this technique implies that media are fine as initiators of interest, but that they are not an essential, integral part of the curriculum. The use of media as motivation seems to be deceptive in that it exploits the students' interest in media. Pupils are enticed by the media only to discover that this has been a ploy to get them involved in some activity which is presumably more important. Ironically, the use of this technique reveals how much we have learned from advertisers; we also will do almost anything to sell our product--English.

NON-PRINT MEDIA AS SUPPLEMENT TO PRINT MEDIA

For some teachers, non-print media have helped solve the problems of teaching the traditional curriculum. Examples of this approach include using the "rhetoric" of film to help teach written composition, showing films of short stories to aid students' analysis of the written story, using film techniques as a means to teach poetry. These teachers view non-print media as secondary to print media; the value of non-print media depends, implicitly, on how well it helps students understand print media. Teachers who use media in this manner, however, have contributed many exciting ideas which have made English classrooms more contemporary and much more enjoyable for students. Analogies between print and non-print media can provide valuable learning experiences if one is not used to the detriment of the other.

MEDIA AS ART

The study of non-print media as art is best exemplified by the study of film. The emphasis on film study is based on the assumptions that "the cinema is not only a form of mass communication having important social effects but is also a vehicle for personal expression and that the best films can be studied with the kind of thoroughness and attention that we bring to literature and the other arts." (Paddy Whannel and Peter Harcourt, STUDIES IN THE TEACHING OF FILM WITHIN FORMAL EDUCATION: FOUR COURSES DESCRIBED, 2nd ed., London: British Film Institute, 1968, p. 5) Approaches to film take many forms: film history, film criticism, aesthetics of film, techniques of film, rhetoric of film, genre study, among others. Unlike the perspectives reflected by the use of media described above, these teachers acknowledge that the study of film has inherent value--it does not need a rationale which relates its importance to print media.

MEDIA AS A MINICOURSE

One of the by-products of the emphasis on electives and minicourses has been the growth of classes which focus on some aspect of mass media--print and non-print. Topics such as Making a Newspaper, Analyzing Advertising, and The Language of Film provide examples of the material covered in such studies. Sometimes these courses are offered merely because they are popular with students; often the college preparatory students are not permitted to take them because it is assumed that they are capable of working with the real subject matter of English--literature or composition. In many instances, however, the courses are offered because teachers recognize the important role mass media have in contemporary society. As Postman and Weingartner state in TEACHING AS A SUBVERSIVE ACTIVITY, "The new media--these new languages--then are among the most important 'subjects' to be studied in the interests of survival." (Neil Postman and Charles Weingartner, TEACHING AS A SUBVERSIVE ACTIVITY, NY: Delacorte, 1969, p. 166)

FEAR AND LOATHING IN THE ACADEMY

One of the dominant, although often covert, reasons that media have been included in the English class is fear--fear that media will engulf the student the minute he leaves the formal education of the classroom. Ever since Plato had Socrates deplore writing because it would ruin men's memories, there have been a variety of jeremiads about new media. Among the prophecies were claims that jazz music would lead to immorality (the same was said about rock and roll), that comic books would seduce the innocent, that radio would destroy reading, that the barrage from the media may serve as "social narcotics" which are "so fully effective as to keep the addict from recognizing his own malady." (Paul F. Lazarsfeld and Robert K. Merton, "Mass Communication, Popular Taste and Organized Social Action," in THE COMMUNICATION OF IDEAS, ed. Lyman Bryson, NY: Institute for Religious and Social Studies, 1948, p. 106) More recently, apprehensions have been expressed toward television: "Television is one of the technological innovations that is running away with our culture." (Rose K. Goldsen, "Science in Wonderland," SOCIETY, 10, No. 4, 1973, p. 66)

That fear of media has also influenced educators' development of media courses was pointed out by John M. Culkin in 1963:

> Most attempts to initiate such /media7 study programs are based on the thesis that fear is the beginning of wisdom. The harmful effects, both real and conjectured, of the mass media are described in forceful terms with ample statistics to indicate the amount of a student's time which they consume. The premises seem to be that the mass media are here to stay, that the students will watch them anyway, and that we might as well protect them from the harmful effects. Such an approach is valid, if incomplete, and often does produce a high degree of discrimination and taste. My only quarrel is with the somewhat negative attitude which often motivates it--as though we were engaged in a massive campaign to build shelters against the mass media fallout. (Quoted in David Mallery, THE SCHOOL AND THE ART OF MOTION PICTURES: A CHALLENGE TO TEACHERS, Boston: National Association of Independent Schools, 1964, p. 12)

Instead of letting fear and the concomitant negative attitude determine the goals we set for media study, we should heed Culkin's recommendations and state our goals in positive terms. One of our first tasks, then, is to reconsider our objectives for including non-print media in the English class. Our purposes for studying non-print media should reflect those attitudes which characterize our discussions of literature, writing, and other aspects of the English curriculum. Rather than putting our efforts into fighting what may be unfounded fears of media's power, we should concentrate our energies in trying to develop means by which we can best understand and teach non-print media. The need for a shift in emphasis away from fear is reinforced by recent developments in communications theory which reject earlier assumptions about media's effects. The newer view is characterized by "the gradual abandonment of the idea of a passive audience, and its replacement by the concept of a highly active, highly selective audience, manipulating rather than being manipulated by a message--a full partner in the communication process." (Wilbur Schramm, "The Nature of Communication Between Humans," in THE PROCESS AND EFFECTS OF MASS COMMUNICATION, rev. ed., eds. Wilbur Schramm and Donald F. Roberts, Urbana: U of Illinois Press, 1971, p. 8)

APPROACHES TO MEDIA

Our initial responsibility as teachers is to examine our own assumptions and biases concerning media. Since most of us were trained in the traditional triad of language, literature and composition, we need to adjust our thinking to include the study of non-print media as valuable not only as adjuncts to traditional subject matter but as valuable in their own right. Once we have recognized and overcome our own print biases, we can then begin to give non-print media the important place it deserves in English curricula.

Our next task would be to identify some questions and viable strategies we can employ to study non-print media. One of the most important questions to consider is, What role does non-print media play in contemporary society? This question might be subdivided into a consideration of how media affect the individual, and how media function as profit-making corporations in our society.

Because of its pervasiveness, media is something which students, as well as many adults, take for granted. This is especially the case with television. Because it is usually viewed for diversion or entertainment, it is viewed uncritically. Unless specifically asked to do so, few people would begin to consider what effect, if any, television has on their attitudes, values, or beliefs. Students should be made aware that entertainment is not neutral--that particular points of view are either emphasized or deliberately ignored. A typical example where bias would occur is television where sponsors have a major role in determining whether or not a show will survive or be canceled. Indeed, one of the fundamental questions that might be considered in discussing television is not what is presented but what is omitted. Ask students, for example, to identify topics, themes, taboos that are consistently ignored.

In addition to providing entertainment, of course, non-print media such as television news, news special, and nonfiction films are all sources of information concerning important political and social issues. Again, however, these topics are not value neutral: they support the status quo or criticize it. It is in the analysis of media as conveyors of vital information where it becomes particularly imperative that students become familiar with the way media are organized in this country. The power of the major television networks, of local stations, of political influence, of film distribution companies, of radio networks (including disc jockeys), and, of course, sponsors need to be explored. The function of the Federal Communications Commission and of consumer groups such as the National Citizens Committee for Broadcasting should also be studied. (Nicholas Johnson's HOW TO TALK BACK TO YOUR TELEVISION SET and Robert Cirino's POWER TO PERSUADE are excellent sources for dealing with the issues of power and control of information in the media.) If it is true, as many educators have argued, that media will become the "teachers" after students leave school, then it is important that we provide our pupils with the necessary skills to deal with media bias in all its forms.

Studying the characteristics of each medium should help students discover the limitations as well as the advantages of the various media. The cliche that "one picture is worth a thousand words" might be worth discussing. Few people, for example, will ever forget the cover of a weekly news magazine which depicted a small, naked Vietnamese girl standing in the midst of bombing and the other terrors of war. Yet these same people have probably forgotten most of the information they read concerning the war. Considering the immediate emotional impact which can be achieved, the purposes for which such media are used should be explored.

The limits of non-print media also need to be emphasized. An illustration of this readily available for most students is the evening newscast. Television news--which are the prime news source for the majority of Americans-- is no more than headlines. Time limits, as well as the visual nature of television, generally prohibit in-depth coverage. Since viewers of television expect to see pictures, the newscasts are limited by the film footage available on a particular news event. Talking about a news occurrence without pictoral accompaniment is kept to a minimum. The implications for how our "image" of the world, or our understanding of critical events, is shaped through visual symbols needs examination.

Aside from the limitations imposed by the medium itself, what effects do these limitations have on other media? Has, for example, the nature of the newspapers' functions been altered by the way television handles the news? Is "saturation reporting," one of the hallmarks of New Journalism, an attempt to avoid the superficial "headline" reporting done on television? The questions concerning any medium's restrictiveness (inverted pyramid and summary lead in newspapers, for instance, or time and visual limitations in television) is of prime importance in enabling students to understand what each medium has to offer. Throughout the study of media's role in society, emphasis should also be placed on pluralistic aspects of media; for instance, the multiplicity of information sources available to the public.

Acquiring critical skills which help the student "read" the messages is essential for an intelligent, informed response to both print and non-print media. The skills we have developed for working with the linear, print media might be useful as we try to understand non-print media--the "new languages." Concepts drawn from literary study can help us analyze some aspects of film--point of view, symbolism, imagery, recurrent motif, theme. The rhythms of printed language often convey the kinds of messages evoked by music or sound effects in film; programmatic music that captures suspense, mystery, love, adventure is used in films and television to enhance visual action. Relating something new (film) to something familiar (literature) could help students begin an understanding of the new medium. (It is also possible, of course, that the reverse would be true; that viewing films can aid students in their understanding of literary techniques.) To look at films as literature is perhaps a first step--but hopefully not the last--in our understanding of that medium.

We must be cautious in drawing parallels between print and non-print media because these "new languages" have their own "grammar." If we insist on looking at the new languages through old grammars, the conventions of print media, we might repeat errors similar to the ones committed when Latin grammars were imposed on the study of English. The grammar of print media may be no more accurate in describing non-print media than Latin grammar is in describing English. We must be careful that our linear training does not limit our ability to perceive fully non-print media. To expand our vocabulary for dealing with non-print media, one of the most helpful disciplines is the rapidly developing work in semiology--the study of signs, icons and visual symbols within societies. The works of Roland Barthes, especially ELEMENTS OF SEMIOLOGY, provide a variety of insights for studying non-print media.

Besides employing critical approaches from literature and semiotics to study non-print media, we can also draw on some of the following methods used in the study of popular culture:

1) Historical development
   When did whatever it is you are investigating get started? How popular or important is it now? Is it different now from the way it used to be? If so, why? If not, how has it resisted change? When was it popular? Was it popular at a particular time for any particular reason?
2) Comparative Analysis
   Is the same thing done the same way elsewhere? Do different cultures or countries have variations that are interesting? Can we get any statistical information that might be interesting?
3) Psychoanalytic Investigation
   Does whatever it is you are studying take care of certain needs we all have? Does it help us deal with anxiety or frustration or anger? Does it reassure us? Calm us? Excite us? What are its functions as far as our "unconscious" is concerned? Is there a difference between its meaning to our unconscious and to what we are conscious of?
4) Sociological Study
   What class levels are appealed to? Does your subject have a racial or ethnic

slant to it? Does it appeal to some groups (whether they be of a class, religious, racial, geographic or other group) and not others? Does it have any political significance to it?

5) Myth-Symbol-Ritual Significance
Can your subject be related in any way to important myths which have either universal or particular (to a country, that is) significance? Does it have a symbolic dimension to it which makes it interesting? Can your subject be looked upon as a kind of ritual?

6) Content Analysis
How often (many times per minute, page, episode) is a given kind of behavior (violence, stereotyping of people) observed? What are the basic ideas, values, images and beliefs that are to be found in some publication or program--generally speaking, which is part of a series? (Arthur Asa Berger, POP CULTURE, Dayton, Ohio: Pflaum/Standard, 1973, pp. 11-14)

In using these methods, the particular approach would depend on whether we choose to examine the creator, the artifact, the audience or the society the medium is intended to serve. The focus on the creator might resemble the studies embodied in auteur criticism; the emphasis on the artifact would concentrate on the media as products; and the latter two subjects would stress the processes of effects and distribution, including social stratification and how various audiences select media.

Although it is important to explore the role of non-print media in society and to develop critical skills for analyzing them, the study would not be complete unless students have the opportunity to create non-print media. Through our attempts to create a work--print or non-print--we develop greater sensitivity toward the particular medium we are working in. Just as our appreciation of the "right word" in poetry or prose highlights the power of the written language, so also can the discovery of the exact visual image emphasize the power of non-print media. Whenever possible, students should be given the chance to make films, slide-tape presentations, radio shows, use videotape equipment to make television shows, or whatever else the students and teacher decide is important and interesting.

THE RECEPTIVE AUDIENCE

Whatever critical methods we use, I am optimistic that we can do a better job in creating critical viewers and listeners than we have done in developing critical readers. For in some respects our job is easier. Whereas many students, for a variety of reasons, are hesitant to read a book, the majority of adolescents eagerly view films and television and listen to radio and records. In short, they already interact with the media we want them to explore. Our goal now is to encourage students to begin looking at media critically.

Only by involving students intellectually as well as emotionally in the media can we develop a society where people are "mediate as well as literate." (Bryant P. Fillion, "Turning On: The Selling of the Present, 1970," rpt. in READINGS FOR TEACHING ENGLISH IN SECONDARY SCHOOLS, ed. Theodore W. Hipple, NY: Macmillan, 1973, p. 242) To be simply "literate" in the traditional sense is no longer sufficient because the definition of what it means to be literate is changing:

> Today a person who learns from only one medium will to some major degree lack the information, interpretation, insight, and expression that permit society to deem him literate. A literate person needs the greatest possible number of points of view and sources of information. (Annelle Houk and Carlotta Bogart, MEDIA LITERACY: THINKING ABOUT, Dayton, Ohio: Pflaum/Standard, 1974, p. 66)

It is particularly important to emphasize the need to study non-print media at a time when many are calling for a return to the "basics." Those who question the inclusion of non-print media in the English class could be given a quick answer: Non-print media are basic ingredients in our lives and, therefore, basic to our education.

HOW TO TEACH FILM WHEN YOU'RE NOT TEACHING FILM

Barbara Branom, Apollo High School, Glendale

A statement made quite often by English teachers at film screenings, media workshops and conferences is, "Oh yes, film is really interesting," (or something equally profound,) "but I am only an English teacher." And with that casual admittance of ignorance, English teachers dismiss the possibility of developing a visual literacy in their students.

I try not to--but I do find this variety of underteaching grossly irritating. How can English teachers ignore the fact that students view approximately twenty films for every novel that they read? How can teachers not be concerned with making students critical viewers as well as critical readers? Boredom and apathy in the classroom bother me--and especially when it's accompanied by meaningless recall. All I can remember of my high school English classes is not knowing the teachers as people, and hating every minute of it. And I was one of the "good students." How did the rest survive if they were digging it less than I was? It stands to reason then that today, when people ask me what I do for a living and I proudly and arrogantly reply that I am an English teacher, their reactions are one of the following: intense gurning (making painful faces) followed by a soft "Oh," total silence, or a list of works they have read--beginning with "Beowulf" and ending with JAWS.

What is this leading to? Allow me to lay a bit of heavy duty educational philosophy on you. I personally feel one inherent goal of any English study should be to foster creativity and self-awareness. We all like to think that we do this, but few of us really do. Most of us also like to think that we develop critical thinking in our students--you know, help them look beyond the surface for an honest statement about life that they could come to terms with. But usually, critical thinking is often reduced to defining terms or interpreting the symbols or mouthing back what the teacher just said "it" was all about. And that is usually why most people greet us with silence when we inform them that we are indeed English teachers.

One activity which might be employed to avoid some of the silent intellectual deaths listed above is filmmaking/filmstudy. I mean, just because we were all subjected to recall doesn't necessarily mean we need to perpetuate it. Is the thought of doing something new in the classroom scary? Don't allow the fear of flying with film win out! It just might turn out to be the academic Geritol needed. I've heard all the arguments against teaching film--especially by literature teachers. And I once upon a time carried on the same dialogues with myself. I would say, "Self, I've never even held a movie camera," or, "All I know about filmmaking is Uncle Harry's home movies--and they were shaky," or, "But I don't have any equipment." I knew then as I know now that all of the above are unacceptable cop-outs.

Consider this: 1) many students already own 8mm or super 8 cameras, or can borrow one; 2) you can borrow equipment by joining SWIFT (Southwest Institute of Film Teachers, 38 Madrid Plaza, Mesa, Arizona 85201, for $8.00 per year); 3) your district probably owns at least one movie camera that very few teachers are putting to use--except the athletic coaches; 4) you can learn how to make films by participating in a Basic Filmmaking Workshop conducted by SWIFT throughout the school year for an all-time-recessional-low of $20.00, one graduate hour from ASU, and two Saturdays. Oh, I know it hurts a little to discover that you could be doing so much more and be doing it with a smile. The point is you can motivate students with film irregardless of the elective or block or mini-unit being taught. Once you initiate the interest in filmmaking, students will take it from there. Enter student productions in the ASU or FIREBIRD Film Festivals and your administration might even buy a camera and a projector the following year. It's great PR for them.

Let me tell you how I became involved in this nuts-and-bolts-frills-of-all-frills-study. The following story is in chronological order--I'll leave the spatial stuff to Vonnegut. Maybe some of it will help.

First, I heard about another teacher on campus who borrowed cameras from another school and required freshmen to produce films as an all-semester culminating project. I was as amazed and impressed as a first year teacher could be--mainly because foreign objects in the structured system are usually amazing. I was in total awe of this teacher until I learned that this master teacher didn't like to share. Then I headed out on my own.

Second, I decided to become at least vaguely aware of 16mm and 35mm film. To begin this, I took Dr. Donelson's literature course and viewed some films, took his film course, and took the film course again. That's about 350 films. After some serious Visine therapy, I took Dr. Ojala's media course and produced a film in super 8. Then I participated in SWIFT workshops and also attended some AV film practicums. In the meantime, I met some really helpful, professional (in the real sense of the word) people through these courses who introduced me to SWIFT and its unending activities. I made a first film and then another (parts of which were cinematic horrors) and learned lots. Then I began doing a little reading from the SWIFT library and learned more. May I recommend: FROM REEEL TO REEL, CREATIVE FILMMAKING, A PRACTICAL GUIDE TO CLASSROOM MEDIA, INDEPENDENT FILMMAKER, and MOVIEMAKING. Now I am almost obnoxious at films, I sit back and say things like, "Really nice panning shot. Smooth, very smooth."

With this very basic beginning, I took my first stab in the fall of the new year and was truly pleased. After the "How to Read a Movie Unit," I did a "Thirty Second Film Unit" and primed the kids for their semester projects. Let me interject a bit more philosophy of teaching here: the Thirty Second Film was done in groups of five, cost each 15¢, and was required as a part of the course orientation to the elective. From that point on, additional filmmaking became a choice. It was one of twelve projects students could choose from instead of taking a grueling final. Nearly eighty percent chose the options--and I was thrilled. Final exams have always been, and will continue to be, an Intellectual Put-On. How can you justify basing one-third or more of a student's grade on a one hour exam? It's an injustice educators need to get away from. And if you think filmmaking is a frivolous cop-out, you need to make one.

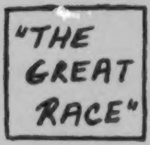
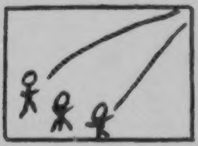
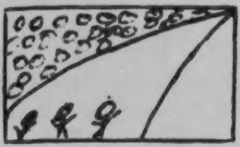
Okay, off the soap box and back to the unit. This is how I organized my Thirty Second Film Unit. I used the length of thirty seconds to stress organization and to save money. Most commercials are thirty seconds, and they do cover a lot of ground. I asked for three to four minute films for semester projects.

A. Gather Materials. You need only one camera--preferably super 8--that you will be able to keep with you for about two weeks. You need to collect money from the kids for film and developing, unless you are able to manipulate some other way out. It's roughly $3.00 to $3.50 for a fifty foot cartridge, which will give you 3 minutes and 20 seconds of film. That's about six groups of filmmakers per cartridge, and yes, you can take the film out of the camera between shootings. Allow for at least one-third of a second between clips if you do remove the film. Developing runs anywhere from $1.29 to $2.18, depending on where you take it. I suggest that you take it to a discount drug store or directly to a color lab yourself. Do check the date on the film--some places are famous for selling stale film. You will also need a projector, preferably a dual 8 that will show both 8mm and super 8 film, just in case you have some students using 8mm home movie outfits. You won't need a splicer or an editor just yet. Not if you want to hold it down to two weeks. Save that for the semester projects. Keep this one simple. (Recommendations: Bolex or Minolta movie cameras with single framer, Kodak projector, dry splicer, Kodak presstapes, Keystone editor.)

B. Organize the Unit. If you possibly can, introduce the unit by showing some examples of student-produced films. Again, you may rent some award-winning student produced films from SWIFT. Do be positive with the novice filmmakers at this point! Tell them you are expecting good things, that it will be hands-on, and that you trust them. (If you don't it will be very transparent.) Talk about film with a purpose and don't be too much of a heavy on skills. The idea is to get them to like it--and not to instill a fear of flying with film. The f stops can wait for a while.

You definitely should give the students an example of a storyboard and a hand-out explaining just what is expected of them for this activity. A storyboard is easier to use than a script because it demands that they be specific. What is one? A simple bunch of squares, each square representing a frame, and each frame described--with stick figures and narration. It goes like this:

STORYBOARD OF "The Great Race"

			
Frame	Scene #1		
Title	Establishing shot of racers--pan track	Cut to Zoom of spectators on sidelines	ETC.
Time: 0-2 sec.	Time: 3-6 sec.	Time: 7-11 sec.	

My students spent about three to four days planning together in groups and were required to have an approved storyboard turned in before they could schedule their group for camera use. Planning is the key to a quality film. It took about one week, five days of class time, for every group to finish shooting. During those days, I had individual reading planned (for my own survival.) It takes from two to five days to have film developed, unless you take it to a color lab yourself, which might get it back to you in 24 hours. We then spent the Friday of the following week screening their efforts--and screening their efforts, and screening their efforts. For a simple sound-track, you can play a record as background while showing the film. (I have the theme from THE STING memorized.)

The returns from this short activity were overwhelming! Even the most lethargic sluggards came to life when they discovered that with a bit of serious effort, it was something they could do. Filmmaking is success-oriented. Not everyone can write beautiful poetry, or even feels good from trying, but I am convinced that everyone can make a meaningful film. The filmmakers can see the meaning--even if you can't. The process of creativity and accomplishment is worth the hassle, the worry over equipment, and the noise level.

What follows is a sample of the hand-out I used for this type of a basic beginning in filmmaking.

Hope to see you reeling around.

* * * * * * * * * * *

OH ! ! ! (Trauma, fright, panic)
MAKING YOUR FIRST HASSLE-FREE FILM

How To Do It . . .

1. Organize your group:
   no more than 5 people
   appoint a leader (director)
   appoint a recorder (final storyboard writer)
   appoint a camera person (only one--please)
   keep the ideas fluently flowing--this is no time to lose momentum!
2. Storyboarding:
   as a group, decide what the film is to be about (consensus)
   decide who will do the acting if regular shooting
   decide on the material if doing copy work
   begin putting your ideas on paper--brainstorm!
3. Timing:
   each group has exactly 30 seconds (stop-watch accuracy)
   allow for a title and credits
   write down the timing of each shot and scene change
4. Soundtrack:
   no lip synchronizing--look away from the camera for dialogue,
   or just stick to music; choose something that will complement the action

Basic Information . . .

We will be using two types of cameras: super 8 and 8mm

Super 8: has smaller sprocket holes on the film and projects a larger image on the screen

8mm: has larger sprocket holes on the film, so it projects a smaller image on the screen

We will be using the following types of film:

Kodachrome 40: if used indoors, must add corrective lights (something like your Uncle Harry's)

Ektachrome 160: more expensive, but has a high light sensitivity, may be used indoors without corrective lights (not all cameras can use this film--it's new)

Ektachrome G: like 160, but always remove filter (indoor setting) for inside or outside; corrects color for fluorescent

Humble Suggestions . . .

*Don't try to do everything the first time around--save special effects for your semester project.

*We are working on a tight schedule--if you plan a case of the flu or whatever, tell your group members. They are counting on you.

*After your group has it down on paper, with sketched scenes, and perfectly timed, run it through. Run it through again. Again.

THE INEXPENSIVE MEDIA CLASSROOM

Sue Hardesty, Chandler High School

Media in school? Why bother! What we need is a return to the basics. These kids can't read and without reading they can't survive. But people who prize the three R's over all else sometimes forget that "reading" can mean many different things. Without photographs in newspapers, television programs, commercial movies, and billboards, reading was more concentrated on picking letters from the Horn book and going through MacDuffey's Reader. Technology has changed all our living processes including the way we "read." Sure, newspapers are a "letter" form of reading. But if we see a picture of grubby, long-haired kids on the front page who are protesting against war, we don't need to read the article--we know what kind of people they are. But perhaps the photographer chose the only kids who looked like that for his picture; the other 900 were "clean-cut" adults. And what about those many people who always "read" the news on the television? These people are even more dependent on understanding the manipulations of the media.

These things are obvious to many adults, but most students don't realize that photography is not "real"--that it is selective. Even what we see in life without the use of a camera is selected by us. And people with something to sell (and who doesn't!) use this knowledge of selection so skillfully that most people believe they are making their own decisions without benefit of others.

Okay. But what about those basics? Is teaching the plot and theme of a short story more "basic" than manipulation of a television camera? Is reading early American literature more basic than studying the layout of a newspaper? If you say "NO!" then you are on the way to setting up a media study course because you feel the subject matter is basic.

Media study is probably almost as diverse as "English" seems to be because everyone seems to have a different idea of what a "medium" actually is. To Marshall McLuhan, it could be a light-bulb because this creation facilitates communication. Other media are clothes, body language, style of living--any way in which people attempt to communicate with others. Another definition of media is limited to mass media, that which is intended to communicate to a large number of people and influence them. These are news and entertainment communications such as magazines, newspapers, television, radio, and commercial movies in theaters, to name the primary ones. With these multiple definitions arise the problem of what to teach. All of life is a matter of selection, including the decision of what to teach. I chose to narrow the field to what I call the "electric visual" forms of mass media--movies, television, and slide-tape.

Now that the field is narrowed, the next decision is the process--how to teach the subject matter. Many current media textbooks follow the system of most English courses--read about and write about the subject. And many media textbooks follow this teaching process by printing essays about the mass media and then putting discussion questions at the end. But I find this process rather stale and unrewarding. I believe that students benefit most from media study when they are actively involved in the process. Shooting an 8mm film radically changes a student's perspective about professional moviemaking. (And it might change many teachers' viewpoints, too, if they tried it!) Actually directing a television commercial tells a student a great deal about the choices he must make in this process, thereby giving him information about choices in real television commercials.

The next argument from a teacher against setting up a production media class is his ignorance. But if anyone feels the subject matter is important enough, he can learn to teach it. And a beginning media class requires minimal skills for the teacher. All one needs to know is the operation of the simplest Super-8 movie and 35mm still cameras, Super-8 and 16mm projectors, tape recorders and phonographs, and simple video-tape equipment. Where does one get this equipment? For a start, look around the school. Many programs are started and then discontinued, leaving media equipment in the closet gathering dust. Perhaps a foreign language lab has been dissolved; that leaves tape recorders. The next best thing to finding totally abandoned equipment is discovering equipment used for brief periods of time, such as the super-8mm camera used only for football season or the video-tape portapak that Dad's Club gave the track team. And another possibility is the district office. Many times someone there has equipment which can be loaned out. And as a last resort there might be an old camera in the back of the closet at home.

But suppose some money to buy equipment is available. Some schools allow teachers to charge fees for media classes, fees which can be used for equipment and supplies. Other schools can get state or federal monies for setting up media laboratories; that's a possibility to check into. And possibly the school has some spare money that it might be willing to allocate to a new program. Ask everybody--the department chairperson, the associate principal, the principal, the audio-visual person--and don't tell them that you are asking anyone else. Get a hundred dollars from each of five people and you are well on your way.

What equipment do you need exactly? Here is an approximate run-down.
Movie: 1 super-8mm camera (XL 330 Kodak) $60.00
    1 Super or Dual 8mm Projector (M70 or 80 Kodak) $140.00
    1 Tape recorder (cassette with pause control) $80.00
    1 Record Player $100.00
Slide-Tape: 1 35mm camera (with built-in light meter and SLR) and
    1 Macro-lens for camera $275.00
    1 Kodak carousel slide projector $200.00
    1 Tape recorder and Record Player as listed above
Video-Tape: Sorry! Half-inch portapak runs.....$1700.00

Your best buy for many of these items will be in discount houses. But be sure to shop around because many places are not very low-priced. I recommend the Kodak camera because it is durable and easy to use with a built-in light meter and a fixed-focus lens that stays in focus beyond three feet. A zoom on a camera in unexperienced hands is merely a toy, and an annoying one when you are trying to watch the film. A Kodak projector works the best for me because it never eats film. Nothing is more heartbreaking than to have your students' first attempt chewed up by the projector and then spit out in small pieces. A built-in light meter for the 35mm camera is a must as well as through-the-lens view. Because the camera is used primarily for copying pictures, a means of filming close-ups is important. Close-up lenses can be attached to a normal lens, but these must be changed and are not suitable for all sizes of pictures. A macro-lens which attaches directly to the camera is more suitable for students' copying pictures.

If you have all these and have money for some extras, here are a few things which are great. With two slide projectors (Kodak) you can use a dissolve unit which will allow you to dissolve one slide into the next without the usual darkness that exists using only one projector. There are two different kinds: (1) the Kodak is fully automatic using a simple remote control, but has no adjustment in the length of the dissolve; (2) the other is not automatic but has much versatility in length of dissolve and switching back and forth between projectors. Information about the latter one can be obtained from Dr. Joel Benedict at Arizona State University in Tempe, Arizona. Another good item to have is a synchronizer so that the impulses recorded on the recorder will automatically cause the slide projector to advance. This synchronizer can be used with the Kodak automatic dissolve unit also. One kind of synchronizer is the Kodak which can be used with any stereo tape recorder that has dual record buttons for each slide. This kind is less expensive running about $40.00 but very few recorders have these dual record buttons any more. The other type of synchronizer is built into a cassette tape recorder. Although more expensive, the Wollensak (about $300.00) is probably the most reliable and provides about the best sound.

Additional inexpensive sources for media materials and equipment are: SOUTHWEST INSTITUTE OF FILM TEACHERS. This is an organization of media educators who have good films for rent at the lowest rate around; equipment and books to loan for both teacher and student use; excellent teaching units, projects, and activities in media for individualized learning; workshops; and a monthly newsletter. Yearly membership is $8.00. Write to SWIFT, 38 Madrid Plaza, Mesa, Arizona 85201.

EDMUND SCIENTIFIC CO. 300 Edscorp Bldg., Barrington, N.J. 08007. This company has materials for special effects in photography; polarizing slides, crystalizing slides, and much more at a very small expense.

BLACKHAWK FILMS. Davenport, Iowa 52808. This is an excellent source for super-8 silent film classics. Send for catalogue.

STUDIO FILM EXCHANGE, INC. 11555 Ventura Boulevard, Studio City, CA 91604. Film stock for homemade 16mm and 35mm films and slides for very low prices are available here.

DAK INDUSTRIES. 10845 Vanowen St., North Hollywood, CA 91605. They have very low prices on video, cassette, and reel tape.

STATE OF ARIZONA, STATE SURPLUS PROPERTY AGENCY. 5415 E. Washington, PO Drawer 20667, Phoenix, AZ 85036. Phone: 271-5701. Equipment and materials such as film can be found here that is often 10% or even less than original cost. Must order through your school.

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SHOPTALK:

One kind of film that once fascinated people in theaters and continues to intrigue both teachers and students is the movie serial. Though they've pretty well been displaced or replaced by TV shows, they're not hard to find, and they're often fascinating, sometimes in a campy way maybe, but still fun. If you're curious about both silent and sound serials, three books would be worth reading. Kalton C. Lahue's BOUND AND GAGGED: THE STORY OF THE SILENT SERIALS (NY: A.S. Barnes, 1968) is loaded with plot summaries and pictures as is his CONTINUED NEXT WEEK: A HISTORY OF THE MOVING PICTURE SERIAL (Norman: U of Oklahoma Press, 1964). Raymond William Stedmen's THE SERIALS: SUSPENSE AND DRAMA BY INSTALLMENT (Norman: U of Oklahoma Press, 1971) covers radio and TV serials as well as movies, but it's especially good for movie serials like FLASH GORDON. Ivy Films (120 E. 56th Street, NY, NY 10022) had catalog #971 ("The Golden Age of Serials") with plots and casts and illustrations of many serials. I don't know whether it's still available, but it's great fun to read and worth getting. Blackhawk Films (The Eastin-Phelan Corporation, Davenport, Iowa 52808) has several installments of silent serials like THE PERILS OF PAULINE, THE EXPLOITS OF ELAINE, WHAT HAPPENED TO MARY?, THE LURE OF THE CIRCUS, THE HAZARDS OF HELEN, and THE IRON CLAW. Additionally, they have a seven-reel abridgement of WOLVES OF KULTUR, and the entire 15 episodes of the 1917 MYSTERY OF THE DOUBLE CROSS. Even more intriguing, Blackhawk is releasing one month at a time episodes of the 1919 THE WOMAN IN GREY (the September 1975 BLACKHAWK FILM BULLETIN is a plot summary of Chapter VI, "The Grip of Fate").

TELEVISION AND THE BATHROOM SINK: AN INTRODUCTION TO SYNECTICS

Thomas MacLennan, State University of New York at Buffalo

SOME ARGUMENTS, PROBLEMS AND A CRUCIAL QUESTION

There are a number of arguments that could be raised against the consideration of television as an important component part of the English language arts program.

You could argue that watching television is merely an empty waste of time. In HOW TO TALK BACK TO YOUR TELEVISION SET (NY: Bantam, 1970) former FCC Commissioner, Nicholas Johnson reported:

> The average male viewer, between his second and sixty-fifth year will watch television for over 3,000 entire days--roughly nine full years of his life. (p. 11)

You could also argue that television is competition for the school and the learning process. In the same book, Johnson points out that Americans receive decidedly more of their education from television than from elementary and secondary school. In fact, by the time the average child enters kindergarten he or she has already spent more hours in front of a television set than the hours he or she would spend in a college classroom earning a BA degree.

You might also consider television as being detrimental to reading and literacy. In David Sohn's perceptive interview with Jerzy Kosinski in the April 1975 issue of MEDIA & METHODS, "A Nation of Vidiots," Kosinski cites the fact that the average American watches about 1200 hours of television each year, yet reads books for only five hours per year. In addition, the televised world that the viewer is usually exposed to for those 1200 hours each year is, "exciting, single-faceted, never complex."

A number of arguments against television can be initiated on the basis that, in many cases, it is a most reductive medium. In the August 24, 1975 issue of the NEW YORK TIMES MAGAZINE, Mark Harris', "Conspiracy to the Left of Us! Paranoia to the Right of Us" discussed the role of television in the various assassination conspiracy theories. Harris noted:

> News and drama alike focus upon individuals, seldom upon complicated forces and processes. It is, therefore, natural that young people and others whose experience is limited inevitably interpret events as the results of the actions of powerful individuals. Almost every crisis of television drama is resolved by the meeting somewhere of powerful persons privately talking.

It is entirely possible to reinforce any of the above arguments by examining the usual treatment accorded television by the major sources of futuristic literature. In Bradbury's FAHRENHEIT 451, television is primarily a source of insipid and vacuous entertainment; in Orwell's 1984, its major function is that of an omnipresent "peeping Tom."

I'm sure that most of you are familiar with the theme of these arguments and could probably provide many variations in addition to introducing some other themes, as well. I would argue that a key reason for the inclusion of television as an integral part of the English language arts program is contained in a remark made in a source cited earlier in this article: David Sohn's interview with Jerzy Kosinski. Kosinski pointed out that although he was not interested in the process of television and was critical about many aspects of the medium he was most interested in the role that it plays in our lives.

If we share Kosinski's interest in the role television plays in the lives of our students we are not only faced with some of the arguments cited earlier, we are faced with some additional instructional problems:

- -- How can we deal with the unwieldy classroom planning problem posed by the fact that the role television plays will vary from student to student?
- -- How can we go beyond merely stereotyping responses, both students' and our own, to such an ubiquitous medium?
- -- In GROKKING THE FUTURE (Dayton, Ohio: Pflaum/Standard, 1973), Hollister and Thompson suggested that, "In any future-oriented units of study, students must first speculate on their own relationship with tomorrow." How can we get students to view what they already know in a new way, or see something new in the light of what they already know?

All of these arguments and problems suggest a multi-faceted and complex question, worthy of a great deal of exploration in the English classroom. Namely, how can we get students to consider, comprehend and control the role that television plays in their present and future lives?

SYNECTICS AND SES

Synectics Education Systems (SES) in Cambridge, Massachusetts have developed some ways of exploring the very complex question cited above. The technique is very flexible and open-ended and is designed to elicit a number of responses and not merely "the right answer;" it's essentially a way of thinking whose major component is the making of analogies. Synectics promotes thinking since you are not only teaching subject matter, but how to think about the subject matter in the light of how it personally enters into students' lives.

In this approach, students do not merely examine or rely on the analogies of others, they are encouraged to develop their own metaphors of understanding and inventing. Students are invited to incorporate what they already know in a new way (SES refers to this as "making the familiar strange"), or, to see something brand new in the light of what they already know (SES calls this "making the strange familiar").

Additional advantages of the techniques are that implementing them into your program will not necessitate costly additions to your A/V budget. The effectiveness of the technique has been tested in both a business and an educational setting. The technique can help alleviate the boredom of teachers who have been over the same material many times before, students who are marking time until entry into college, and to students who have been alienated from the learning process.

SES does not assume that metaphor-making is merely a sign of genius. Students can develop skill by making use of a process, that I'll be discussing in this article, based on three metaphorical forms:

(1) Direct Analogy
(2) Personal Analogy
(3) Compressed Conflict

TELEVISION AND THE BATHROOM SINK: AN APPLICATION OF SYNECTICS

The following example illustrates how the technique was employed with a group of high school students just beginning to consider the role television played in their lives.

DIRECT ANALOGY. In the language of Synectics, Direct Analogy is a simple comparison of two object or concepts. In responding to the statement, "television is like. . .," one student reported that television was like a sink. He said that one day, while cleaning his room, he had placed a portable television set on his bed with the screen facing upwards. When he looked down on the set, it looked like a sink with the Volume Control and Channel Selector knobs reminding him of the faucets. In the Direct Analogy, "television is like a sink," the subject of the analogy is the first part of the comparison--"television." The analogue of the analogy is the thing to which the subject is compared--"a sink."

There is very definitely a need for a certain sense of constructive strain to exist in a Direct Analogy. SES advises that you strive for a close and parallel strain in the Direct Analogy and not one that is distant and strained. In seeking out analogies the chief concern should be for comparisons which, because of their unusual nature, stand a chance of provoking some thought on the part of the students. In order to strive for a closer and more parallel strain with the analogy between television and the sink, we decided to avoid the inherent cliches involved in using "kitchen sink" and use "bathroom sink" as the analogue. This analogy compares two inorganic, man-made, square shaped, primarily metallic objects.

It is entirely possible, and certainly advisable, to attempt a Direct Analogy between something organic and inorganic; the comparisons do not have to be restricted to organic: organic or inorganic: inorganic. In the March 1975 issue of THE SCIENCE TEACHER, Jacques Jiminez' article, "Synectics: A Technique for Creative Learning," tells about a science teacher who successfully compared a clam with the shape of fear in science classes on a junior and senior high school level.

In considering the comparison of television with bathroom sink, we made and discussed some of the following connections:

The basin of the sink physically resembles a television screen. Moving beyond the obvious, it could also represent, when filled, the content of an evening's television viewing with the stopper functioning as the viewer's attention span. An alternative connection had the stopper functioning as the On/Off switch with the viewer either leaving the stopper out (ON) and spending the evening indiscriminately viewing everything that appears on television, or, placing the stopper in the drain (OFF) and planning television viewing selectively.

Some other observations were that the Hot and Cold faucets could function as the major networks and public television. The overflow drain reminded one student of the FCC's function of guardian against the excesses of television. An alternative way of looking at the overflow drain might be to see it functioning as the Nielsen Ratings which also act as a guardian against excess (My thanks to Dr. Milton R. Baker of the Department of Instruction, State University of New York at Buffalo for that suggestion). Dr. Baker's suggestion illustrates a beautiful aspect of Synectics technique--it should, can, and does generate different responses to an analogy.

I'm sure that you can probably make some other connections. In fact, why don't you try right now? Is there anything else you can think of in making a connection between television and a bathroom sink? What other inorganic object would you compare television with to form your own Direct Analogy. What organic object could you use?

William J. J. Gordon advises in THE METAPHORICAL WAY OF LEARNING AND KNOWING (Cambridge, Mass.: Porpoise Books, 1966) that, "The use of analogy is a process that presses forward toward developing new contexts, with no intentions on insisting on the factual truth of the relationship in an analogy between its subject and the analogue." (p. 20) You do not have to strive for literal equivelancy in your Direct Analogy. There is, and should be, much room for student disagreement and students should be encouraged to explain their own perceptions of the analogy they are working with.

In addition to alleviating boredom by generating many different responses, a related advantage to this technique is that it is a powerful question generator. A little later in this article, I'll list some of the questions that were generated by discussion which will give you an idea of the planning potential of Synectics.

PERSONAL ANALOGY. This metaphorical form is a description of how it feels to identify with a person, a concept, a plant or animal, or a non-living thing. For example, back in the middle and late 1950's, I used to fantasize that my phonograph would only play one kind of music: modern jazz. This phonograph, in my fantasy, had developed its musical sensitivity to the point where if I dared play any other kind of music, it would reject in reverse and the automatic changer would pick up the offending record and fling it angrily across the room.

In working with Personal Analogy the question of just what is it like to be this thing is explored when considering the role of television in the students' lives. We are not looking for merely a first person description of facts, nor first person description of emotions but rather empathic identification with the object. If you ask students to describe what it is like to be a television set you may elicit a lot of general response. However, by focusing in on a component part of a television set you may unlock an insightful comment. In responding to the question, "What is it like to be the volume control knob on a television set?" one student said:

> 'Boy, I wish I wasn't such a loud mouth. I'm always talking louder than anyone else in the house, I always interrupt people and I talk all night. I wish I could turn myself off once in awhile. The other night, I was blaring away about this mugging downtown, dominating the conversation--as usual. The kids who live here came running in and wanted to tell everybody about the neat time they had outside. The other people said, 'SHUT UP! Can't you see the News is on!'

In this metaphorical form, students should be asking themselves just what is it like to be that thing, not merely on a descriptive level but with imagination and empathy.

COMPRESSED CONFLICT. This metaphorical form is a two-word description on a high level of generality where the two words don't seem to fit and sometimes actually contradict each other. For example, can you possible imagine what it would be like to have liver ice cream for dessert? This strikes my own children as a prospect a little less than delightful. You may also recall that rhetoric texts traditionally refer to this metaphorical form as an oxymoron.

Gordon's THE METAPHORICAL WAY OF LEARNING AND KNOWING reports that of the three metaphorical forms, Compressed Conflict tends to provide the broadest insight into a subject. It can provide us with the surprise that results from the new way of viewing a familiar thing.

> Compressed Conflict is developed by a process that is essentially analytical. Almost everything in the world contains certain paradoxical traits that provide the material needed for the internal conflict of a Compressed Conflict. These subtle conflicts are often missed by someone who is observing an object from only one referential framework. . . Because paradoxes may be elusive, one must try consciously to view the same object from different perceptual frameworks. A Compressed Conflict is developed by formally searching a Personal Analogy or a Direct Analogy for the traits that define two characteristics of an object, yet are in logical conflict. (p. 29)

Perhaps you can practice thinking in terms of Compressed Conflict by trying to determine what motivated students to offer some of the following observations as Compressed Conflicts:

-- Rumpled order describes what major, popular television series central character?

-- What aspect of television was a student trying to describe when he used the Compressed Conflict, concise fuzziness?

A little earlier, the Direct Analogy was made between indiscriminate television viewing and running the water into the bathroom basin without placing a stopper in the drain. When asked to construct a Compressed Conflict, a student offered hypnotic inattention. This simple example illustrates what SES regard as the three major characteristics of a Compressed Conflict.

(1) There should be a degree of stretch. "Hypnotic inattention is not a common description of indiscriminate television viewing.
(2) There should be a level of generality. Hypnotic inattention could be used to describe meditation as well as indiscriminate television viewing.
(3) There should be a degree of strain, or internal conflict, between the two parts of the Compressed Conflict. The focused nature of "hypnotic" fights against the flightiness of "inattention."

In THE METAPHORICAL WAY OF LEARNING AND KNOWING, Gordon cautions that students' first attempts at composing a Compressed Conflict might be somewhat clumsy, but one of the two words they select might be worth keeping. This was the case with the above selection which moved from "hypnotic stupor" to the more specific "hypnotic inattention."

SYNECTICS AS A QUESTION GENERATOR

The following represents a partial list of questions that evolved from discussion about the role television plays in the lives of students. These questions either evolved directly out of discussion, or were adapted from already existing outside sources.

(1) A very good basic starting point is suggested by a question in Hollister and Thompson's GROKKING THE FUTURE. "What if the great majority of people stopped reading and received their entertainment, news and other knowledge through media such as television and films?"
(2) What Direct Analogy is suggested by television's coverage of news events? Variations on this question can be applied to television's coverage of sports events, drama, comedy series, etc.
(3) Can you think of a Compressed Conflict that would reflect television's coverage of a poem?
(4) Design a Direct Analogy that will reflect the influence of television on the way we structure time.
(5) Utilizing the Personal Analogy metaphorical form, describe what it feels like to be the Channel Selector knob on your home television set.
(6) Design a Compressed Conflict statement that will reflect your own observations of Jerzy Kosinski's statement that, "If you're upset by one of the programs, you just press a button and you are transferred to another place. At any time, you can step out of one collective fantasy and into another. Such effortless freedom doesn't exist in any other domain of life." (NOTE: This strategy can be designed around any quote. Kosinski's observation, made in the previously cited MEDIA & METHODS interview, seemed rich in Compressed Conflict possibilities.)

All of the following were developed from questions suggested in two excellent kits: ESSENSE I and ESSENSE II, ENVIRONMENTAL STUDIES FOR URBAN YOUTH PROJECT MATERIALS, developed under funding from the National Science Foundation (Menlo Park, California: Addison-Wesley Publishing Company)

(7) Watch television for one week at different times of the day. Keep a record of the kind of humor you see and hear. Design either a Direct Analogy or a Compressed Conflict to reflect your own impressions.

(8) Without merely relying upon game shows and sports events, watch television for one day (variation might be one week or any specified length) and observe competition. Design a Direct Analogy or Compressed Conflict to reflect each of your impressions. An interesting variation on this strategy is to limit observations about competition to commercials.

(9) Watch some television commercials. Find out what people do that they say they don't do. Find out what people don't do that they say they do. Can you think of a Compressed Conflict to reflect your own observations?

(10) Pay particular attention to some television commercials. Keep track of which people manipulate other people and which people get manipulated. Determine if the manipulation is fair, in your opinion. Use any of the metaphorical forms to describe your opinion of the fairness/unfairness of the degree of manipulation. A variation of this same strategy can be employed with television series or talk shows.

(11) An interesting variation on a Compressed Conflict is to choose something that you think nobody would want and create a television commercial for it.

(12) Choose something everyone wants and create a television commercial that makes it undesirable. In this variation on a Compressed Conflict, you might want to use the example of contributing a skit to "Monty Python's Flying Circus" as the impetus for the strategy.

(13) Using the metaphorical form of Personal Analogy, create a television commercial for some aspect of your own environment. Try to describe what it feels like to be the aspect of the environment you are describing.

(14) View a number of television commercials and attempt to design a Direct Analogy that will describe what makes the message of the commercial believable.

SYNECTICS SOURCES

There is no suggested sequence of order and no one way of utilizing the techniques I have discussed in this article; the open-ended nature is most appealing. A key source I would strongly recommend is William J.J. Gordon's THE METAPHORICAL WAY OF LEARNING AND KNOWING. Of related interest to English teachers will be an additional volume, being published this fall, by Gordon and Tony Poze entitled APPRECIATING LITERATURE FROM THE INSIDE. The sources that I have mentioned, in addition to numerous other applications of Synectics, can be obtained by writing Synectics Education Systems, 121 Brattle Street, Cambridge, Massachusetts 02138.

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SLIDE SHOWS

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Film Study teachers on tight budgets and those who wish to give their students a comprehensive film experience should include work with slides. Many students have access to still cameras or slides taken on trips and outings. Their families and friends will appreciate the efforts to shape up a presentable showing. Slides can be rearranged to change impact or fit with different types of music whereas a movie sequence is much more fixed. Experience gained in work with stills prepares students for the more exacting requirements of movie filming. Encourage students to use even the slides that are failures. Both overexposed and extremely dark or underexposed slides can provide material for classroom creativity.

The simplest slide show requires a cheap projector, a power source, a sheet for the show and a darkened room. The most elaborate might employ a bank of slide projectors with dissolve units variously timed covering an almost 180° expanse and triggered by a computer. Used in conjunction with movies such a conglomerate delivers a visual smack in the eye.

Students can begin on a smaller scale: Perhaps one roll of 36-exposure of Ektachrome or Kodachrome slide film synchronized to a recording of one song. The slides can be of scenes previously taken that happen to fit or can be taken expressly to illustrate songs or poetry. One student relived an ecstatic summer on Kauai by using her slides in conjunction with a medley of Hawaiian favorites. Songs frequently have repetitive lines so duplicate or variation shots to go with the repeated lines are needed.

The producer of a classroom slide show does not have time to rearrange slides once the lights are out and the tape or record is switched on. Therefore a carousel-type projector is necessary. The operator should be thoroughly familiar with his slides and the lyrics of the song. If the two get out of synch, manually speeding up the slides is one solution. If the slides are ahead of the music, gradually making a slide go out of focus and then bringing it back in is sometimes preferable to having one slide stay on the screen too long. A slide with a number of different points of light in it works most effectively for this purpose.

Since much of the student's work is not appreciated if the teacher and classmates are not familiar with the lyrics of the song being used, a ditto copy of the words should be passed around and read before the lights are dimmed. Or the show can be run through twice--once before the lyrics are read and once after.

One of the most effective brief presentations of this type in my classroom experience was a Van Gogh painting series of slides made to synchronize with the record, "Starry, Starry Night," a beautiful lyrical tribute to the tortured artist with specific references to particular paintings. Most of the slides were made in the classroom with the use of a photo copying stand, Mamiya Sekor SLR (Single Lens Reflex) camera with Vivitar close-up attachments. The usual fluorescent classroom lighting was supplemented by one flood light placed about three feet to one side of the illustration being copied. The school library provided the Van Gogh art books. Care had to be taken to avoid "hot spots" from the reflective surface of the glossy reproductions. A piece of cardboard or a magazine can be juggled around between the flood lamp and the subject until the glare is eliminated. In this case, the student chose the recording he wished to use and searched out the appropriate illustrations. He photographed them and worked them into a fitting sequence and then rehearsed the musical cues for advancing individual slides. All went well and he received teacher and classmates' approval for his efforts. I feel sure he will not soon forget either Van Gogh or his work. An effort of this kind should receive credit in both film study and art.

Another outstanding student presentation earned credit in film study and in science class. This particular student preferred to use natural lighting so the copying stand was set up on a bench just outside the classroom. The camera focusing is determined by the close-up lenses and the camera must be racked up or down on the copying stand post until the picture is sharp. If the light is inadequate and the lens must be opened to f3.5 or f2, then the focusing is critical and should be carefully checked, particularly if the books being used vary in thickness. When the light is ample the lens will be closed down to f8 or smaller and the operation can go more speedily.

Although SLR cameras have through-the-lens viewing and therefore, "What you see is what you get," students should be advised to check all slides to be sure no unwanted borders or printed matter are intruding. If they are, lowering the camera on the stand will eliminate them. Another essential is having the picture correctly aligned. Oceans spilling out of the projected pictures bring forth "put down" comments from irrepressible teen-age audiences. If, in spite of precautions, the picture is either crooked or shows extraneous matter on top, bottom or sides, it can be remounted in a smaller frame (available commercially) or the offending part blocked with black electric tape. Care must be used to put the tape on straight. The slighest deviation from a straight line on the slide will be magnified many times when projected.

The two-projector slide show offers excellent educational possibilities as well as an opportunity for social commentary and emotional impact. Placing contrasting photos side by side gives the producer the chance to display wealth versus poverty, success and failure, laughter and tears as well as any number of other opposing views.

One of the best educational shows produced in a recent class was an in-depth presentation on the history of astronomy. The left projector held pictures of outstanding astronomers while the right showed the necessary instruments, charts, locations, etc. pertaining to their contributions to science. It was a little more than the viewer could comprehend in one viewing, but the student, after working out the precise timing needed, was well acquainted with the individual contributions of his personally selected star-gazers.

The double projector show lends itself to many other uses. In English literature it has proved effective to contrast the Romantic and Neo-classic periods' values. Slides of log cabins, wildflowers growing haphazardly, thundering waterfall torrents are aligned with symmetrical mansions, formal gardens, and controlled fountains to show the contrasting appreciations of these diametrically opposed value systems. In a Humanities class we have set up triple slide projectors to contrast the art and architecture of the Classical, Medieval and Renaissance periods and even used four projectors at all compass points to bring the feel of the excessive stimuli of the 20th century to an Honors English class. When students protest that they cannot attend to pictures presented on both sides and in front and behind them all at the same time, we say, "Exactly, that's the 20th century feeling."

The use of dual slide projectors has useful features within a show also. One projector holds a slide on its screen of say, the exterior of the White House, Windsor Castle, or St. Peter's in Rome. The second projector reveals the occupants, activities or interior scenes changing at intervals while the left screen remains constant. In art, close-up details of parts can be viewed while the whole work is on view before the class.

Another use of two projectors involves projecting on only one screen. Using a piece of cardboard, you cover one lens until ready to change then you slowly "fade" from one slide to the next using this manual "wipe" effect. Expensive dissolve units are on the market but at present are both too expensive and too complex for convenient classroom use.

In preparing slides sometimes the perfect illustration for a sequence is not available in color. A piece of colored Cellophane over the lens will give an over-all red, blue or green effect or whatever color is desired. The trick is to prevent the unexpected and unwelcome intrusion of a black and white photo in a colored slide show. Sometimes, of course, black and white can be effectively used for contrast. We found the Cellophane treatment reasonably effective to dramatize a series of Pearl Harbor bombing scenes only available to us in black and white. Colored filters can be affixed to individual mounted slides to create other unusual effects.

To be sure the end of the show is as finished as its start, cut slide-sized cardboard pieces to blacken the screen after the final slide. Many people find the glare of the lighted screen hard on the eyes when the end of the show unexpectedly arrives.

Thin plastic mounts are available which fit all slide projectors and permit easy and rapid remounting of damaged frames. They also make it simple to create 3-D pictures from two overexposed slides slipped into one mount. A good sunset or cloudy sky is just what some scenics need. Try various combinations until something interesting is created. Don't throw away or let your students discard the blacked-out slides. They can be used for titles by scratching with a pen, pin or needle and projecting as is or coloring with variegated inks to announce locations, dates or any other pertinent data. If the dark picture itself is essential to the presentation, try scratching an outline of the barely visible scene to accentuate the demarcation between foreground and background. The final result could give a needed variation to your sequence of shots.

The investment needed for the necessary equipment will range between $400 and $500 depending on breaks and connections. The camera and close-up attachments will be a major part of the cost although two carousel projectors could easily match it. The copying stand will run $20 or so and the floodlamp and stand perhaps a little less. The students usually can pay for their own film and, of course, should be permitted to keep the show. Sometimes departmental funds can provide a small budget for expendable items like film and tape. Don't fail to appeal for help with expenses. You can't be shot for asking. A slide-sorting stand that holds a couple of dozen slides and is lighted from behind makes arranging sequences easy and pleasant. A camel hair blower brush for removing dust and lint is extremely necessary. Film emulsion is a real lint collector and many a fine show has been marred by a flickering hair or other foreign matter dancing in the heat of the projection lamp.

Above all, encourage your students to keep their presentations short. Eight to twelve minutes is the preferred length for a high school class. Even adults have difficulty sustaining interest beyond twenty minutes. Slide shows have a bad name with some people because the poor souls have suffered through interminable presentations of people and places in which they have little or no interest. So the cardinal rule should be: KEEP SHOWS SHORT.

Music helps to sustain interest and a combination of music and lively commentary is better yet. The main thing to avoid is the "This is. . ." approach. Skip the pronoun and march right into the subject. "The Venus de Milo, the Mona Lisa and Winged Victory are the most famous exhibits at the Louvre." This kind of comment gives additional information beyond that which the picture provides. Don't insult your audience by verbalizing what the picture shows, "The Venus de Milo, as you can see, has no arms."

With a modest investment and a little judicious guidance from the film study or media expert, students can gain skills in photography and showmanship as well as subject matter in a variety of areas.

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SHOPTALK

Keeping up-to-date with short films is no easy matter, but two magazines make it at least possible. I assume all of you know about MEDIA AND METHODS ($9.00 for 1 year, 135 N. 13th Street, Philadelphia, PA 19107), a basic and always valuable source of short film reviews and much much more. But you may not know about MASS MEDIA NEWSLETTER ($10.00 per year, published twice monthly except during August and December, 2116 N. Charles St., Baltimore, MD 21218) formerly called MASS MEDIA MINISTRIES. As the original title indicated, it's about using non-print media in churches, but it's a swinging magazine with many good brief reviews of short films that MEDIA AND METHODS may skip and reviews of new feature-length and new stuff on television. Worth getting.

SWIFT (Southwest Institute of Film Teachers) is not just about English, but it is about all kinds of things involving non-print media. It's an organization that cuts across all subject matter areas and all disciplines. SWIFT puts out a NEWSLETTER that will help you keep in touch with titles of short and long films and new techniques and equipment for just about anything in non-print media. Membership is $8.00 a year. Send the check to Nel Ward, 38 Madrid Plaza, Mesa, Arizona 85201.

"Copyright law is very clear about the protection of motion pictures and other audio-visual materials, with the exception of audiotapes and records which, until last year, were protected only if your script were copyrighted, pretty much as you copyrighted a book. . . Many of our users are not really knowledgeable about copyright law. They are under the mistaken impression that because they are not using any copies they make to earn a profit, then it is perfectly all right (to copy) because it is for the good of education and for the children. They feel this is a legitimate use. Many of them don't know about the concept of fair use, but this is what they are applying. . . We know that unauthorized copying of audiotapes is rampant in the schools. Schools are buying little slave machines, cassette duplicators, with which they can make three to five copies simultaneously at high speeds fairly inexpensively. Schools will buy one copy of a tape and run off as many as they need or want without any notion they are doing anything wrong. And now, increasingly, our sales people have reported to us specifics of customers who have video-tape copies of our motion pictures. They will buy one print, or in some cases, they will preview a print, and make copies. These are the most grievous examples of unauthorized duplicating, i.e., where they buy one and then make duplicate prints for use in their systems. . .We are acquiring and putting together what we call a violations file. We are gathering from our various field staffs as much hard information as we can on specific instances of unauthorized duplication. We suspect this will show that there are a number of flagrant violators who habitually rip off our films. We think if we can identify a number of these violators, we can open up a dialogue with these institutions and put a stop to such violations." (Quotations from remarks by Dave Engler, McGraw-Hill Films in "Video Piracy--A Now Problem," VIDEOPLAY MAGAZINE, Oct. 1972, pp. 2-3, in EDUCATIONAL AND INDUSTRIAL TELEVISION, Oct. 1972)

CURRENT TRENDS IN RELIGIOUS FILM MAKING

Charles M. Weldon, a Franciscan seminarian attending Arizona State University

I. Philosophical and Theological Perspectives

A. The Audio-Visual Man

Figures and statistics show us clearly that mankind is on the threshold of, and even already in, a new form of civilization. Everything has already undergone deep transformations: commerce, war, family relations, education, religious language, etc. In short, man has changed. We have now before us no longer a literary man, but an audio-visual man. (Andre Lefure, O.M.I. "Audio-Visual Language and Catechstics," FILMIS MISSION, October 1972. p. 2)

Today's television generation of children perhaps exemplifies this change. A first grade teacher was interviewed recently and asked what effect the television show "Sesame Street" had on preschoolers coming into the first grade. She responded that she noticed a significant difference over those she had nine years ago in the same school. They knew their alphabet and all their sounds before they ever came into class. But far more important, she noticed a great difference in their mental and emotional states. From carefree, open, loving children of nine years ago, she finds the children coming into the first grade nervous, agitated and somewhat closed. They were aware of the war in Vietnam, the rioting in our cities, the harmfulness of cigarettes and the pollution in our skies and rivers. They seem to have a global awareness which their parents did not attain until late in high school or perhaps college. They have a feeling of responsibility for their world which others perhaps acquired in full adulthood.

This first grade teacher's observation had an important influence on broadcasters in North America. The audience is different. The audio-visual man is a new kind of man with a new way of communicating, living and understanding; a man with a new mental framework, a new type of personality and involvement. (Karl Holtsnider, "Development of Religious Attitudes toward Communication's Media," FRANCISCAN COMMUNICATIONS CENTER, Attleboro, MA: Multimedia International, 1973. p. 2)

Children of television learn to read television and movie images before words as shown by the "Sesame Street" example. They have an intellectual make-up, a way of perceiving and thinking very different from their parents. Mass media speaks to them using "in addition to the spoken language, images and sounds that appeal to their sensibility, imaginations and their unconscious as much as their intelligence. It communicates, not so much doctrines or ideas as the "vibrations of a person." (Lefure, p. 8)

As an example of this audio-visual language: a voice transmitted by a good microphone and amplifier has the capacity to express the breath, the very heart of a person. Singers, especially rock singers, know this very well. Thus they have crowds vibrating to their sound. The characteristic of their music is to have people understand while dancing. The characteristic of a picture is to express an idea through a global experience or impact--through a feeling. This way of communicating is so new, so different, that some people go to see a film, not for the story or content, but to see the work of a certain director, actor or composer. It's like saying, "That's a Burt Reynolds' movie." To speak audio-visually, then, is not so much to express ideas as to communicate personal experience. "It's not pure information, but information plus my affectivity." (Pierre Babin, "Catechesis in the Audio-Visual Civilization," Attleboro, MA: Multimedia International, Nov. 1973, p. 77)

The audio-visual is primarily a language, a system of signs that make it posible to communicate more adequately and effectively with contemporary man. It's a language that uses words, images,music, noise, everything that composes our sensory environment. Montage is the implementation of these elements through "a consistent and harmonious juxtaposition." Images, words, and sounds are gathered together for the purpose of delivering a message or teaching a theme. Through montage, as a device, noise becomes a character, an actor, a means of "expression among others." Sometimes without words or images, it will create an atmosphere, the context of the action, a short cut to bring the viewer right to the middle of an event. Music can serve the same function; even silence can be an eloquent medium of communication.

The language of religion in the past has often been too abstract, with too little imagery. It has too often appealed more to reason and intelligence than to the heart. Audio-visual language forces religion to enter the world of the concrete and speak the language of people with parables and stories. Surprisingly enough, this is the language Christ used. He invited people to pass from the world they saw to the one he revealed to them. He focused their eyes on the lilies of the field, the mustard seed, the sower, the vine grower, the housewife, and the publican. People understand ideas better when they are presented "not in the abstract but with the colors of life and in concrete language." (Lefure, p. 13)

Marshal McLuhan's synthesis holds especially true of religious film making, "The communicator is the message." It is he, the Christian man, who must bear witness to his faith. The Christian believes he is the primary medium for spreading the Gospel. Filmmaking can be one of his tools to carry out the command of Christ, ". . .to take the good news to the ends of the earth." Through this medium, he can reach whole peoples, efficiently and effectively speaking in their own language.

It is perhaps this change in mankind that has brought about a stir in religious groups concerned about spreading the gospel message. Some interesting questions have arisen. Politicians use media to propagandize. Hucksters and commercial advertisers use the media to manipulate their audiences and create false needs. Should the religious educator then manipulate his audience through audio-visual language? Or, is it more in keeping with the Christian message that programming be evocative rather than declaratory? Can the Christian message be comfortable with creativity and searching rather than with dogma and ready-made formulas? "Is this not in keeping with the environmental stance of modern man, who grasps reality as much in terms of the sensual and experiential, as in terms of the intellectual and personal understanding?" (Holtsnider, "Development")

B. The Secular City

> "In these days of secular faith, to evangelize means to reveal the deeper meaning of all reality in the light of Jesus Christ."

These words of Pierre Babin bring us to the heart of the problem of religious filmmaking, and all religious multi-media. Christ used the language of his time and the images familiar to the Palestinians to speak to them of his beliefs. Christian filmmakers today hope to prolong His testimony by using a modern style and images familiar to those they are addressing. (Pierre Babin, THE AUDIO-VISUAL MAN, Dayton, Ohio: Pflaum, 1970. p. 170) St. John gave the best definition of audio-visual catechesis: "What we have heard, what we have seen with our eyes, what we have looked upon and our hands have touched, we announced to you." (1 Jn. 1:1-6) Audio-visual catechesis is the transmission of personal Christian experience. (Babin, "Catechesis" p. 8)

This brings us to the central question of religious filmmaking--the audience. Contemporary man has become the cosmopolitan. The world has become his city and his city has reached out to include the world. The name for the process by which this has come about is secularization.

Harvey Cox, in his book, THE SECULAR CITY, gives an excellent description of contemporary man. More than this, he sets the boundaries for the contemporary religious man. Who is the person to whom religious films are directed? This gives an interesting dimension to the religious film. Its purpose is to spread the gospel message, not proselytize. Pierre Babin says that, "Technology may allow us to see more, but it does not automatically increase meaningful perception. It can only be helpful when it is used by people already tuned into life." The media are particularly suited to a concept of religious education as process, as exploration and search, rather than indoctrination. (Corinne Hart, "Involvement in a Process of Discovery," FRANCISCAN COMMUNICATIONS CENTER, Attleboro, MA: Multimedia International, 1973, p. 8)

A major landmark in this new dimension to religious filmmaking was the motion picture LILIES OF THE FIELD. Today, with the increase of secularization, the condition of religious committment and psychological freedom are inevitably and inescapably linked to urban technological forces. LILIES OF THE FIELD clearly illustrates the condition of freedom and religious commitment in a secular context. Homer Smith (Sidney Poitier) is a "latter-day nomad who can strategically drop in and out of society as he sees fit." (Neil P. Hurley, THEOLOGY THROUGH FILM, NY: Har-Row, 1970, p. 14) He preserves his autonomy from growing social and institutional forces, both profane and religious, which exert such a pull of gravity on man's transcendence.

A product of urban upbringing with its many pluralistic contacts, Homer is a self-made man. Highly inner-directed, he is a peculiar combination of self-sufficiency and willingness to serve. He is "clearly seen not to be an island, self-satisfied and alone, but a part of a human continent. He truly cares for others." A universally appealing character, his willingness to help others, his dignity and self-assuredness and respectful aloofness from conventional practices, are striking whether a civic saint or pagan gentleman. Homer is a new model of transcendence within the boundaries described by Harvey Cox.

A conflict within the movie itself deserves the reflective viewers' attention. In the heated exchange between Homer and the refugee Mother Superior, a definite conversation process ensues. Never before has anyone challenged the religious assumptions of this woman, this strong Mother Superior, who always took for granted the form and substance of her beliefs. Her conversion experience does not come in a turning away from the contents of her faith but rather "of insight into its implications in everyday life." Homer becomes the evangelizing force in the lives of these nuns. He deepens their humanity and in so doing, brings them closer to their divine calling.

There is a contrast also between Homer and the Mexican-American store keeper who has abandoned his faith to pursue commercial activities. His secularization is very different from Homer's. He has left home culturally, but has not found transcendence in the form of service, dignity, or sacrifice. He sees through the religiousity of his church-going compatriots but unlike Homer, he has not worked out a personal creed or ethic. He is the kind of man who, knowing that he is not the only one wrong, "rests satisfied with that consoling reminder." If both Homer and the shopkeeper are caught between cultures, at least Homer has not settled for conformity to the "core values of an acquisitive society." Homer seems to develop his latent spiritual energies as best as he can in new inventive ways.

In Cox's Secular City, there can be little distinction made between the sacred and the secular. Homer represents the turning point in filmmaking of this attitude. In spite of his reverance for the religiousity and piety of the sisters, they play little or no role in his life. He has learned from an unknown source to transcend the enslavement of the secular city. He becomes an instrument in the conversion of both the sisters and Mexican-American community by his "harmonizing this worldliness with religious sentiments of compassions, service and sacrifice. (Neil P. Hurley, THEOLOGY THROUGH FILM, NY: Har-Row, 1970, p. 14)

"The medium is the message." Faith is primarily an inner vision, casting its light upon our personal search for meaning and ultimately for God. The kind of media that can explore the faith vision of contemporary man and involve him in the search for values, will not be "religious" in the usual sense. In fact, it may be religious by implication only, particularly if it seeks to help the viewer discover for himself the deeper meaning of some basic human value rather than merely telling about it.

Homer is such a figure. He brings an inner vision to a religious setting that he acquired elsewhere in the normal pattern of day to day living. The secular city did not stand in direct, futile opposition to his personal search for meaning. It is rather the medium through which he worked and searched for his faith vision. It is also the medium through which the great majority of contemporary man searches. It is this language that religious filmmakers must speak if they are to communicate the Christian experience.

II. Current Thematic Trends

The central purpose of filmmaking is communication--to somehow reach out from the screen to the viewer with something to say, something to feel, something to react to. A good place to begin a thematic discussion of religious films is to examine the process of communication itself. "A simple definition of communication is, 'the transfer of meaning or emotion from one person to another.'" (Roger Kahie and Robert E.A. Lee, POPCORN AND PARABLE, Minneapolis: Augsburg Publishing House, 1971, p. 34) Not all communication is verbal; a person can communicate love to another without words, a mother holding a baby, a young man looking into the eyes of his girlfriend, a soldier leading a wounded compatriot on a helicopter. Other than verbally, people communicate through tone of voice, facial expression, body gesture, and stance.

By using pictures and images along with words, films can communicate in both ways, verbally and non-verbally. "Non-verbal Symbolism" in a film is much more important than the words that are said. Both information and emotion can be conveyed this way.

Films rely on a common bond of experience. They are like the parables of Jesus rather than the lengthy sermons that formally tell the viewer that this is what you must see or believe." They use images and symbols that require participation by the viewer, who must fill in his emotions and experiences to catch the communication.

Current religious films in general follow the pattern of Christ's parables. It is not necessary that the content of these films be explicitly religious for a religious truth to be communicated. All but four of Christ's narrative parables draw on secular subjects to convey a message. And even those four (the rich fool, the rich man and Lazarus, the publican and the pharisee, and the good Samaritan) were religious in a "tangential way."

> Good films, like parables, are a process of discovery: the filmmaker takes images and symbols from the background of the viewer and the viewer discovers for himself the connotations that those symbols or images convey. (Kahie and Lee, p. 36)

Films communicate then on two levels: with each of the viewers as individuals and with the viewing audience as a whole. The audience adds a new dimension to a person's reception of a film. Seeing THE GRADUATE, for example, with a college age audience is a far different experience from seeing it with an adult audience. Common invocation, which is the purpose of electric evangelism, takes place when symbols are used "as handles to dip from one person's reservoir of experience into another." (Kahie and Lee, p. 37) If there is no common bond of experience, communication is not likely to happen. An example of this would be showing THE GRADUATE to a group of Australian aboriginees. It is only when the communicator and the person being communicated with are successful in connecting on this level that communication takes place.

Symbols are a very important part of religious filmmaking as they were in Christ's parables. Christian viewers should be especially receptive to these symbols, for much of their worship life is based on them. An example of such a symbol is bread. There is no intrinsic reason why it has become such a valuable symbol, so valuable in fact that Christ said, "I am the bread of life" and used it in the Last Supper. Water and wine have not ceased their normal functions because they have been endowed with a particular religious significance. Yet Christians respond to them as symbols despite the fact that in themselves they are "ordinary mundane entities, their ordinariness" makes them even more meaningful symbols. (Kahie and Lee, p. 38)

In film, quite ordinary things become symbols. In the film "The Stray" by the Franciscan Communications Center (14 min., color, $14), the main character, a bus driver, comes rushing out of the San Diego Zoo with an armful of balloons. The balloons, a contemporary symbol of celebration, combine with the more traditional Good Shepherd symbol of the bus driver, to create an interesting effect. The viewer, through film, becomes caught up in the celebration of the children.

One of the things symbols communicate in film is religious meaning. The highly allegorical film "Epiphinia" (Franciscan Communications Center, 13 min., color, $15) portrays a New Orleans Mardi Gras. A young couple who make their appearance toward the middle of the film become Adam and Eve symbols. They live on a riverboat in the swamp which easily takes on a Garden of Eden characteristic. The child born to them in the simple surroundings of the swamp contrasts the violence and materialism portrayed in the Mardi Gras montage. The child symbolically becomes the Christ figure portrayed against a barrage of symbolic flashback.

In the film "Right Here, Right Now" (Franciscan Communications Center, 15 min., color, $15) the symbolism is almost too obvious: a man with the name Josie dies, and through his death several people come to grips with life. Although not verbally characterized, he draws together the main characters who live in an inner-city tenement building. His death, at what seems to be the middle of his mission, seals the bond between these alienated individuals. The symbol not only communicates the emotional impact Christ's crucifixion must have had, it also harnessed the communication of the movie to the viewers' feelings about religion. Neither the film nor the experience of its symbolism reveal anything specifically of the theological meaning of the crucifixion, or salvation. No conversion experience results, but there is still religious communication going on.

Christ imagery or even vague references to Christ's acts are not the whole or religious communication in symbolism. In the light of a Christian's relationship with God, he may see things in a film that someone who does not live in this relationship may be unable to see. A film itself is not necessarily religious or irreligious. The difference is in the eye of the viewer. It is a mistake to determine whether a movie is religious or not by requiring that it contain an explicit statement of the gospel. Though explicit religious statements in film have their place, especially in building up the faith of professed Christians, they may turn off a non-believer. Religious films may work toward another more broad goal:

> ". . .to soften a hardened heart and prepare the way for future Christian witness."

For the committed Christian, everything is, in a sense, religious. Again, no wall between the sacred and secular. His own perspective and what he brings to the interpretation of the film give it a religious value that is not necessarily intrinsic. Because of the influence film has on society, they can be used as a basis for dialogue with non-Christians. They follow the same pattern as Christ's parables whose contents were not religious. They were used to make certain points with those who were not yet his disciples.

Keeping in mind then, that film cannot be neatly classified as religious and non-religious--that much of a picture's value rests on individual response--there is none the less certain religious themes communicated on "sacred celluloid." These concepts need not be based on Biblical models to have a religious impact. Their purpose is communication by dramatic involvement rather than explicit statement using the foremost of Christ's parables which show the viewer a concept rather than to sermonize it.

At least nine religious concepts are explored in motion pictures:

1. Relationship

This is perhaps one of the values best communicated by cinema. The screen depiction of relationships between father and mother, parents and children, man and woman, have nothing intrinsically religious about them. But in Scripture, man's relationship to God is often discussed in terms of human relationships. God is described as "Father when Jesus was asked by his disciples how to pray. He repeatedly likened God to "a heavenly father." This is an extremely effective way to communicate a relationship between "man and an other-worldly God," a way of making the abstract concrete. A factor influencing the use of this image is personal interpretation. Each person's image of father varies with his own background of personal experience. Young boys from the inner city who have never known a father may have trouble perceiving the image of God as father. The image instead points to a "larger, transcendent truth." The examples of family or other relationships between people have a value in point to a relationship with God.

The film "Baptism" (Franciscan, 8 min., color, $12) exemplifies this image from a middle ground. The setting is a Catholic orphanage in Mexico. A young wandering orphan, Alfredo, wants to belong, but his face and arms are badly scarred by the same fire which killed his family. In his eyes, the orphanage takes on the characteristics of a family, with a father (the Catholic priest who directs it) and brothers and sisters (other children who already live there, who belong). In one scene, Alfredo runs up to the priest who is walking down a meadow, and begs to be admitted to the family. The priest embraces him but waits to give him an answer until he has asked the rest of the children if they will accept him. The priest takes on the characteristics of the ideal father: warm, strong, and accepting.

Relationships,on the other hand, can be depicted on the screen with a negative model. In the film, "Nobody Special" (Franciscan) a young child runs away from an argument between his parents. The viewer is left cold by lack or sensitivity and love between the two parents. In their own feelings of hostility and anger at each other, the child becomes alienated. Through this negative image, the viewer can attain a clearer understanding of what happens to a family devoid of strong relationship.

Whether the relationships in a film are good models or warnings, their chief advantage is that the viewer can see the relationships on the screen as a third person. It is difficult for a human being to see and admit faults within his own relationships or to appreciate the blessing of a strong personal relationship. By viewing and getting involved with relationships on a film, a person can utilize the experience to look at himself more objectively.

2. Faith:

Perhaps the most fragile message to communicate to another person is faith in God. "A religious response to a transcendent reality is a mystery." A face to face encounter with someone who believes is perhaps the only way faith comes true. Non-verbal communication is perhaps the most efficient device in the transfer of faith response. For example, a child will sense more of his parents' belief in their on-going attitude of conviction rather than the words a parent speaks to them. In the film "Right Here, Right Now" (Franciscan, 15 min., color, $15) Josie is perhaps most representative of this communication. He says very little in the dialogue of the film. His actions and the response of the other characters to these actions are the message of the film. Religious conviction or faith is never mentioned in the film but it nevertheless is communicated by Josie's sense of peace, happiness, and finally by his death in defense of a friend. He showed his faith in his eyes, facial expression, and the lack of extensive dialogue. His personality is made distinct from the other characters to communicate, perhaps better than with words, the strength of his convictions.

3. Reverence for Life and God's Creation:

Although few people need to be reminded of the wonders of nature or creation, there is much that can be learned about these subjects. Many still find themselves "too blase" about the beauty around them. Despite the dignity man was created with, religion has been used in the past to excuse such horrors as slavery, prejudice, and war. Like the Old Testament figure Jonah, who was angry with God for not destroying Nineveh, contemporary man finds it difficult to understand God's forgiveness and love for creation. The experience of films like "Buttercup" (Franciscan, 11 min., color, $12) or "Rainshower" (Franciscan, 14 min., color, $15) serve to remind contemporary man not only of God's creation of the universe but also of his active presence now; ". . .calling, gathering, enlightening, and sanctifying."

4. Sin--Original and Otherwise:

Two difficulties face religious filmmakers when dealing with this theme. The first is the presentation of sin or evil. It is certainly not the responsibility of religious filmmakers to produce communications depicting evil. Such films would seem to have a negative rather than positive value. But still another danger facing religious producers is communicating a "thank-God-I'm-not-like-all-the-rest-of-those-sinners" attitude. Christ pictured that same attitude in his parable of the Pharisee and the Publican. The religious establishment of the time has codified the law to such an extent that rules limited even the number of steps one could take on the Sabbath. Jesus taught that the spirit of the law was more important than the letter of the law. By associating himself with the outcasts of society, Jesus showed that God is more concerned with the sinner than with the sin. In "Right Here, Right Now," the viewer is focused in on several characters, a dope addict, a prostitute, and a homosexual. Josie is concerned for these individuals as people, not sinners or dregs of society. The theme is further carried out when an old woman walks by the house on her way to church. She spits out "whore!" as she passes one of the characters in the street. A billboard reading, "Distilled wisdom" is visible as she continues on her way.

Films attempt to puncture the attitude of looking down on other sinners and give a new dimension to the viewer's outlook on himself. By looking at a situation from a distance rather than directly at his own life, the viewer can receive a better insight into the meaning of forgiveness.

In the film "Eucharist" (Franciscan, 10 min., color, $12), evil is presented in a slightly different way. The central action of the film is the celebration of a Catholic Mass. The action and words of the priest are presented against a backdrop of montage. This backdrop flows from one situation to another: a soldier being shot by a sniper in Vietnam, an old folks' home, young love, loneliness, poverty. It attempts to trace the pattern of Christ's death in the lives of real, everyday people. Sin is portrayed as that event which brought God down to earth, to the common man who must deal with the reality of sin and death. The death of Christ is symbolically portrayed as that act which healed and changed the nature of evil.

5. Freedom of Man:

The approach to man's freedom is handled in an interesting way by the Franciscan Communications Center. They attempt to create a moral question and then leave the viewer open to decide for himself what path the main character will take. Reality is made up of decision after decision. Filmmakers attempt to portray man's ability to choose for himself his destiny. The priority is first of all self-knowledge or self-discovery. It is this self knowledge which is the basis of man's decision-making. In the film "William" (Franciscan, 15 min., color, $15) a six-year-old, takes on this process of discovery. William is too big to be a baby and too small to be one of the guys. When his family participates in a community picnic, William tries to join in the fun and is ignored. Undaunted, he turns to his special sense of wonder and is drawn into a world of hummingbirds, earth worms, dragonflies, and rainbows. Interestingly enough, this process leads him back to the community and the discovery of a lost jewel. His family praises him; the community accepts him. His dilemma is to which world should he be faithful--his own values and goals or those others set for him. The decision is left to the viewer.

Why is this considered a religious theme--one which religious filmmakers would care to focus on? The answer is found in the parables and the universal language of children communicates it. Christ many times compared faith to the vision of wonder only the eyes of a child can behold. The filmmaker using primarily montage attempts to capture that child-like attitude and hold it up for the viewer to experience.

6. Nature of Love:

If there is one theme that films--particularly Hollywood films--have treated "ad nauseum," it is love. The majority of images that love conjures up in the Hollywood sense are far removed from Christian love (agape). Yet the religious man must deal with both the agape, loving the unlovable, and Hollywood sentimentalism (luv). Marriage and family life are topics frequently explored by religious filmmakers. Within the Christian concept, the home is the center of life. The relationship of the married couple was explored in a short film "Weekend" (Franciscan, 15 min., color, $15), which won the joint award for the best short film of the 1970 National Council on Family Relations. The film explores the life of a middle-aged couple who have allowed their marriage to erode. The two are caught in a desert rainstorm and are forced to spend a weekend alone in a motel room. This encounter, away from the responsibilities of family life, brings about personal, honest dialogue and reconciliation. It focuses in primarily the need for honesty and dialogue in the marriage relationship and opens for the viewer the opportunity to relive his own experiences of estrangement and reconciliation.

A second, more recent film, "Nobody Important" (Franciscan Communications Center), moves from this relationship to the one between parent and child. Its theme brings to light the impact of parental love on the life of children. A young boy is alienated by a feud between his parents. They begin discussing the possibility of divorce and the child runs away. This forces an honest encounter between the estranged couple and eventual reconciliation. The filmmaker attempts to direct the attention of the viewer on a situation from a distance (rather than his own life) and communicate a better insight into the meaning of reconciliation.

As mentioned earlier, the religious filmmaker believes that much of God's communication to man is in terms of human metaphor. The parables of Jesus explain the love of God in terms of human relationship. The basic nature of Christian love is that it is not dependent on how lovable the object of that love is. "Christian love loves even the unlovely." This concept is best expressed in terms of human relationships, and these relationships can be given flesh and blood in their depiction on the screen.

7. Alienation:

One lesson of Christ's good Samaritan parable is that to understand another, you have to sympathize with him and put yourself inside of him. Even though the Samaritans were bitter political enemies, Jesus was clearly trying to get his listeners to identify with the Samaritan. One of the most difficult things for a Christian to empathize with is the sense of alienation from God. Unless one has languished in a state of being away from a faith relationship with God, it is impossible to know the feelings of those who need the gospel message. A religious filmmaker often can portray this quite vividly. The film "Penance" (Franciscan, 11 min., color, $12) seeks to portray this alienation in terms of human relationships. The film deals with the emotions of a man responsible for a traffic accident which injures a small child. His initial guilt separates him from those he loves, isolating him in self-pity. An examination of Ray's words reveals a progression from terror, to self-justification, to uncertainty, to self-acceptance and responsibility. This progressive movement sends lights into the "dynamic" at work in the Christian's sacramental encounter with Christ (Penance). Other alienation themes tend to run into "the nature of love" and "the nature of evil."

8. Celebration:

Joy and celebration are the emotional high points of life. Many films attempt to involve the viewers in this sense of celebration which should be an integral part of religious life. Perhaps the greatest celebration figure in the last ten years is Anthony Quinn's Zorba. (Kahie and Lee, p. 56) Zorba is hardly a moral character from a number of standpoints, but he "stands barefoot on the beach and sways in a mesmerizing dance of celebration." The viewer experiences a new dimension to the word joy.

In many "religious films" or those produced by religious affiliated companies, this theme is included as the frosting on the other non-related themes. For example, in "Baptism," the film concludes with the orphanage's celebration of Christmas. Balloons, fireworks, music, dancing, costumes, all contemporary symbols of celebration, tend to involve the viewer in a peak experience of joy. It is not Christmas, however, that the viewer celebrates; it is the joy of belonging, of Alfredo's acceptance into the community. The films "William" and "The Stray" likewise conclude with high-pitched celebrations.

III. Conclusion

The current trend in religious filmmaking can be best understood in the term "parable." Christ used stories, taken from the cultures and real life experiences of the people He lived with, to explain their relationship to God and each other. His parables spoke in the peoples' own language, the communication they were most familiar with and could most easily respond to. The contemporary religious filmmaker attempts to do the same. His purpose is to likewise spread the gospel message, soften the hardened heart and prepare the way for future Christian witness.

Corinne Hart best expressed this in an article she wrote for MULTIMEDIA INTERNATIONAL in 1973. She says:

> ". . .The very fluidity of the media makes it especially effective in generating moral awareness in contemporary man, because in the continuous flow of images--sight and sound--he sees an authentic reflection of the incredibly complex and changing world he knows to be his own. For this reason, film has today the unique power of myth--the power to suggest patterns of meaning in everyday living."

IV. Application

Because of the change in setting for religious films and their look of sermonizing and moralizing, they are applicable to any aspect of education, public and parochial. Their first goal is values clarification. Teachers, particularly the English teacher, can use them to stimulate discussion on themes ranging from adolescent problems to prejudice. The teacher should prepare in advance to set the mood appropriate to the films. Studying guides or simply questions arising from dialogue are good pace setters. The English teacher can use them as attention grabbers when beginning thematic units in literature. Another possibility is their use at the end of such units to stimulate composition and creative writing. The only limit to their effective use in the classroom is the creativity of the teacher.

* The films mentioned in the paper are from the Franciscan Communications Center, 1229 South Santee Street, Los Angeles, CA 90015.

SHOPTALK

The cost of everything has gone up markedly in the last few years, and the cost of renting feature-length films has certainly jumped. But the jump in prices ranges from a slight increase to a horrifying and even frightening increase. To check out the changes in prices during the last five years, I got one of the old Swank catalogs (1970-71) and compared it with the 1976 catalog. The same could have been done for any other company, and I certainly do not mean to suggest that Swank is guilty of anything that any other film company is not guilty of except raising prices to meet the rise in cost of other supplies and services. The intriguing point to me is the fact that not all films have gone up. I chose 15 films I have used in high school or friends have used (or wanted to use). Here's the comparison.

	1970-71 rental	1976 rental
ALL THE KING'S MEN	$25.00	$52.50
THE CAINE MUTINY	$37.50	$75.00
THE BRIDGE ON THE RIVER KWAI	$52.50	$75.00
CAT BALLOU	$92.50	$85.00
EAST OF EDEN	$52.50	$52.50
HORSEFEATHERS	$37.50	$95.00
LORD JIM	$52.50	$75.00
THE MOUSE THAT ROARED	$30.00	$52.50
NEVER GIVE A SUCKER AN EVEN BREAK	$52.50	$75.00
ON THE WATERFRONT	$32.50	$75.00
A RAISIN IN THE SUN	$32.50	$52.50
REBEL WITHOUT A CAUSE	$52.50	$52.50
TO KILL A MOCKINGBIRD	$100.00	$125.00
THE INCREDIBLE SHRINKING MAN	$22.50	$65.00
ALL QUIET ON THE WESTERN FRONT	$52.50	$100.00

Maybe you can figure out the logic of some of these prices.

THE GUY'S GOT GUTS?

Jo Augspurger, Hopi School, Scottsdale

In a thematic unit entitled CONCEPTS OF COURAGE, the films "Hangman" (Contemporary Films), "Solo" (Pyramid), "Rodeo" (Contemporary Films), "Post No Bills" (Mass Media), "Silences" (Contemporary Films), and "Joseph Shultz" (Wombat) could be used intermittently throughout the study. Many times 8th graders (the grade level in which the following questions were designed) are a little confused as to the concept of courage as opposed to and in relation to recklessness and cowardice, and they find it difficult to recognize the subtleties therein.

Using the film "Hangman," for example, the class could discuss the theme, "Am I My Brother's Keeper?" Following the discussion, they could break into groups or discuss as a class the following situations trying to determine whether they are examples of courage, recklessness, or cowardice (or somewhere in between). Remind the students that in order to determine whether an action was brave or not, one needs to know the situation in which it was performed. Students might want to list several questions that they would ask in order to determine the amount of courage shown (or lack of it) in each situation.

In discussions of this type, the teacher should emphasize the fact that there may be no RIGHT answer--that everyone is entitled to his own opinion and should feel free to express it without criticism. Eighth graders sometimes find it hard to express their opinions verbally. One student apologized for his lack of ability in this area by saying, "I'm not used to having anyone really listen to me." Many of his classmates audibly agreed. A teacher's empathy in these matters is much appreciated by his class.

1. A house is burning. One child is still inside. Firemen say further rescue is impossible, but the father dashes back into the flames anyway. The house collapses and the father is killed, too.
2. A platoon leader who is on a search mission with his men close to the battle line sees a grenade land close by. He throws himself over the grenade to protect his men. He himself is killed. The others are unharmed.
3. A man goes alone and unarmed into a violent riot scene to try to quiet the rioters.
4. Someone is being beaten up on the street. People who pass and people who look from their windows do not call the police or try to stop the beating. They say they don't want to become involved.
5. A girl swims to a man who has been attacked by a shark. She drives the shark away and brings the man to shore and help.
6. A young man dislikes his job, which is rather monotonous, but it pays well, so he stays with it.
7. A man sets up a small business but goes bankrupt. He finds a job, but his wife becomes ill and almost all his salary goes for expensive care. She dies, and he is left with three young children to care for. He finds a woman to look after them while he works, but the store in which he clerks is closed and soon he doesn't have money to pay her while he looks for another job. He walks onto a high bridge and jumps to certain death.
8. A high school student informs the police that she thinks her friend has been distributing drugs.
9. A political candidate risks defeat by openly revealing certain illegal actions in his or her past.
10. A soldier risks court-martial by attacking an enemy platoon against the orders of his superior officer.

TEACHING A MEDIA COURSE IN THE REEL WORLD

Gordon Brossell, Florida State University
Charles Suhor, English Supervisor, New Orleans Public Schools
Gerri Turbow, Duval County Schools, Jacksonville, Florida

This article is based on a course entitled "Non-Print Media and the Teaching of English," given recently by the authors at Florida State University. Sixteen students -- several of them working classroom teachers -- were enrolled. The film script dramatizes a few of the problems encountered in developing the course and focuses on some of the media experiences it included. Any similarities between the real world and the reel world of the script are purely intentional.

Open on a classroom wide shot. It is dark. Seated randomly about the room are eighteen people watching a movie screen. At the center of the room a student is standing beside an 8mm projector. Camera pans slowly across the room, comes in tight on the student showing the film. She looks apprehensive.	
Camera pans to Brossell who is sitting at one side of the room near the front.	GB: Could we get the lights, please. Thank you, Laura, that was a fine job.
The lights go on. Camera pans back to the student.	Laura: Well, to tell the truth, I was really disappointed in my project. I mean there are so many things -- so many technical things -- that went wrong. It was really frustrating. I wanted my film to turn out better than it did. I mean you could see some of the splices, and it was really hard to keep the lighting even, and a bunch of other things.
Cut to medium shot of another student.	Student: Well, you weren't supposed to create a masterpiece, you know. We're not a bunch of junior Fellini's, are we? (Some laughter)
Cut to medium shot of Laura. Cut to tight shot of the three teachers sitting at one side of the room, watching and listening intently.	Laura: I know. But when we made a film in class in just a couple hours, it turned out so good. I expected I could do at least as well in three weeks. Of course, we were working with Mr. Godwin then, and he's a professional.
	GT: Well, that's true, Laura, but remember that Mr. Godwin had to start somewhere too, just as you did in this project. It was only because he had problems like yours when he first began making films that we were able to avoid similar ones in class. You have to make

	mistakes or you can't learn to make films or to do any other kind of media for that matter. We brought Mr. Godwin to class to help you learn about film making, not to take the place of the personal experience of making a film.
Cut to a flashback of the three teachers in a planning session.	CS: One of the things I think we'll need to do is to get someone who really knows film making, the technical stuff as well as directing. Our own experience just doesn't cover the whole spectrum of media production. I think some "expert" can help both the students and us.
	GB: Right. We really want to give our students the best possible experiences in the limited class time we have. Generally speaking, I think it's a good idea anyway to bring an outside resource person into a media course. Livens things up, shows the kids we're not their only teachers, and all that. I do it in my methods course, too.
	GT: I know the perfect person -- Wayne Godwin. He's program director for WFSU-TV, and I've worked with him before on some instructional television films. I'm sure he'd be more than willing to help us.
Fade out planning session; fade in scene of Wayne Godwin and media class working on a film. Voice-over of planning session.	GB: Good. Can you call him, Gerri, and see if he's available on the night of the 10th? Better see if we can meet with him beforehand too, so we can make specific plans. How does that sound?
	GT: Fine. I'll call him right after our meeting.
	CS: You know, speaking of outside help, it strikes me that we ought to let our kids see some stuff that real high school students have done -- you know, slide/tapes, collages, films, that sort of thing. Can we do that?
	GB: You mean provide some models of media production. Sure, we can do that. I'll get in touch with the English department at Rickards High. They teach a media course there, and I know they'll lend us some things their kids have done. No sweat.

	GT: And I can get some good student productions from the Jacksonville schools.
Cut back to the class. Medium shot of another student.	Student: Well, I really liked your film, Laura. It must have taken a long time to put together, though. How long did you work on it?
Cut to tight shot of Laura.	Laura: Well, as I said, it took me three weeks, but that was because of all the problems I ran into. First of all, I had to rent a special lens so I could do close-ups of the magazine pictures without blurring them. Then....
Cut to medium shot of another student.	Student (interrupting): Yeah, every time I tried to zoom, my camera went out of focus. You have to work the focus and the zoom at the same time unless you have a camera that focuses automatically. I didn't, so it was tricky. I guess I should have used a tripod, too. Wow, you should have seen my film when I got it back! (Some laughter)
Cut to medium shot of a third student.	Student: Right. I used the wrong film for indoor shooting -- either that or my lighting was goofed up -- and I had to shoot the whole thing over again with different film. What a bummer!
Cut to medium shot of Laura.	Laura: Yes, I had film problems, too. I forgot about the holiday weekend, so my film wasn't ready yesterday when I went to pick it up. I almost panicked.
Cut to a wide shot from the back of the room. Camera zooms slowly into medium shot of the three teachers.	GB: Well, it certainly sounds as though you all had a chance to confront the realities of working with media. Later on tonight you'll see the film that Gerri and Charlie and I made, and it'll be evident that even media teachers can run into problems. It's inevitable that you're going to blunder at times, but that's the only way you're going to learn, isn't it? And you need patience, lots of patience, don't you?
	CS: Yes, some of your experiences might have been a bit painful, but the errors you made ought to benefit your students, don't you think? Anyway, I'll bet you learned something about organizing your time and effort. That's very important, because working with media is full of imponderables.

Cut to flashback. Split screen. At left, GT is on the telephone; at the right, CS and GB are laboriously lugging heavy equipment up a flight of stairs; ragtime piano music in the background.	GT: You mean you can't deliver after five o'clock? But our class begins at seven and we need time to.... (Pause) Yes, I know that. I know it's our problem, but I thought a university media center had the responsibility for... What? (Pause) No, last time we tried that we got a ten-dollar parking ticket. (Pause) Well, look, we'll figure something out. We'll pick it up ourselves. Okay, here's what we need. We need a carousel slide projector, two reel-to-reel tape recorders, a Super-8 movie projector...(Pause) Okay, I'll give you that again. We need one carousel slide projector:...
Suddenly movement and sound in both scenes speed up, making GT's voice and the music take on a "chipmunk" effect and causing CS and GB to move jerkily, a la the Keystone Cops.	
Cut to classroom. Slow truck shot of medium close-ups of attentive student faces. Cut to medium shot of Laura.	Laura: Yes, I learned a lot about the need for organization, but I wouldn't want to go through this sort of thing again.
Cut to close-up of another student.	Student: But isn't it worth it if you've got something you can use in the classroom, Laura?
Cut to tight shot of GT.	GT: That's a good point. How do you plan to use your project in the classroom, Laura?
Cut to medium shot of class with Laura at the center.	Laura: Well, um, I suppose you could use it for free writing or something like that.
	(Pause)
	Another student: You could use it in a thematic unit, couldn't you?
	Third student: Or maybe you could show it to your students so they could do one like it.
Camera pans to medium shot of the three teachers.	GB: Yes, those are all possibilities because remember, media production isn't just tinkering with machines. As we see it, it's really another vehicle for learning, a way of promoting cognitive and affective development in classrooms without resorting to book reports, formal themes, and other standard exercises.
	CS: Yes, who says the only way to study

	a novel like THE PEARL is by doing a library paper on it? There are other ways of responding to literature, especially for kids who need alternatives to writing. After all, a print-dominated curriculum doesn't take into account the multi-media environment we're living in.
Fade out; fade in scene of class doing improvisations with video tape recorder. Voice-over.	GT: Remember when we read Vonnegut's SIRENS OF TITAN and did improvisations with the video tape recorder? Wasn't there as much exploration of the theme as there would have been in a written assignment? And how about the personality collages we made? Weren't they more informative than written autobiographical sketches, and more fun too? And when you matched up music with pictures for your slide/tape shows, weren't you learning as much about mood and tone as you might when analyzing a poem?
Fade out; fade in scene of students making collages.	
Fade out; fade in scene of students mounting slides, playing records.	
Cut to wide shot of classroom.	GB: Using media has a way of getting kids involved, too. Having kids collaborate on a project is a good way of bringing people together.
Cut to medium shot of student.	Student: That's exactly what happened in my class. Half of them -- the blacks -- sat on one side of the room and the other half -- the whites -- on the other. I really didn't know how to handle the situation. But when I showed them my slide/tape show one day, they decided that they wanted to do one like it, and for the first time they started working together without being self-conscious.
Cut to cover shot of the three teachers.	GT: And that's another thing -- it really helps to have someone working with you on a media project, like some of you have done here in class. That way the frustrations you're bound to have are easier to live through.
Cut to medium shot of Laura.	Laura: Uh, huh. Maybe if I had worked with someone else, I wouldn't have felt so defeated by the problems that came up.
Cut to medium shot of student.	Student: I hate to bring up an unpopular subject, but who's going to pay for all the equipment you need? My principal won't even get the ditto machine fixed much less invest in a slide projector. (Laughter)

Cut to medium shot of the three teachers.	CS: Well, part of it is scrounging. I know a high school teacher who has her kids sell tickets to a Friday night horror movie in the school auditorium every semester. The money they collect pays not only for the film rental but for the expenses of her media course.
Camera dollies back slowly to a medium shot of the class.	GT: And there's always the students themselves. Someone usually has an instamatic camera or a tape recorder. And you should be willing to use your own Super-8 or other equipment you might have.
	Student: In my school you can get most of that equipment if you're on good terms with the AV man. (Laughter)
Cut to tight shot of CS.	CS: That may sound funny but school politics can really be important. Often it's a matter of who can convince the principal to spend some money on his particular project. You've got to sell him on the idea that a media course isn't a frill but a valid part of the English program.
Cut to medium close-up of student.	Student: One of us should have made a commercial for media courses.
Cut to medium shot of the three teachers.	GB: Well, you haven't seen our film yet. We'd better show it now before we talk the period away.
	Student: Yeah, let's see what the pro's have done.
Camera pans with Brossell walking to the projector. The lights go out. The projector goes on. Light flutters from the lens. Cut to a cover shot of the movie screen. On the screen is projected a classroom. It is dark. Seated randomly about the room are eighteen people watching a movie screen. At the center of the room a student is standing beside an 8mm projector. Superimposed on this scene is the title "Teaching a Media Course in the Reel World"... Fade to black.	GB: Could we get the lights, please?

CASSETTES IN THE REMEDIAL CLASSROOM

Hortense A. Sarot, Hunter College, New York

The large variety of innovative teaching methods that aim at more effective ways of helping students who need remediation seems to indicate a trend in education that fits the curriculum to the individual. After reading Professor Enno Klammer's article, "Cassettes in the Classroom" (COLLEGE ENGLISH, November 1973), I was persuaded to use cassettes and to try a more individualized approach with a college remedial writing class of special students. Thirteen members of the group were transfer students who had failing scores on the English Department's Proficiency Examination which is given to all transfer students. Three members of the group were incoming freshmen who had failing scores on the English Entrance Placement Examination which is given to all incoming freshmen. The remaining members of the group had already had remedial work without success. The students in the group had three things in common--the inability to meet the basic, minimum proficiency in writing required of everyone at the college, some firmly entrenched writing difficulties, and a lot of resentment about the three-hour-a-week, mandatory remedial class for which only three of them were eligible for credit, the three freshmen who had never had any college remedial courses.

The class, given in the spring of 1973, had twenty-four students; eleven were transfer students with A.A. degrees; two were transfer students with 60 and 67 credits respectively; two were students with 15 and 27 credits respectively who had twice failed freshmen composition; four had twice failed the upper level remedial course; one bilingual student about to graduate had failed the basic composition course; two were incoming freshmen; one was a graduate student who had been referred by her science professor; and one freshman in the nursing program whose heavy course load and outside work required an individualized, self-paced program that she would manage on her own time.

I planned to approach this course in the content and material very differently from any other course at this level. I felt that there must be some honest incentive for students if they were to be expected to spend many hours working on their writing. Moreover, there would have to be the kind of attainable goals that would prepare these students to thrive in writing situations in other college courses.

The first meeting was spent in allaying anger, frustration, and hostility. We examined the reasons for the course, for the students' being there, and some of the possible choices. Finally, we agreed to write at every meeting, to eliminate drills and exercises, to use our own writing as examples, to repress shyness so that we could work in small groups where all our writing strengths and weaknesses would be exposed, and to attend classes regularly because we had so little time to accomplish our objectives. At the second meeting, after some energetic discussion, we agreed that in order to exit from the class, each student would have to write two acceptable out-of-class and two acceptable in-class essays.

"Acceptable" criteria remained faithful to the exit standards for this level of course and were formulated from the Grading Score Key we use at the college for placement into and exit from the Developmental and Freshman Writing Courses. The Grading Score Key which has been devised, and repeatedly revised, by instructors on our staff, is divided into nine categories--mechanics, verbs, grammar, sentence structure, idiomatic diction, sentence variety, paragraph structure, style and usage, organization of essay and ideas. Within each of the nine categories, components are delineated. For example, the category of "Verbs" includes form, ending (-s, -ed, -ing), tense, subject/verb agreement, sequence, consistency; the category of "Sentence Structure" includes the fragment, run-on, comma splice, normal word order, acceptable subordination, misplaced modifiers, parallel items with same structure, etc. The score ranges from one to five for each category and is recorded in toto next to the instructor's holistic judgment about the student's level of placement, which in some rare instances may disagree with the course level indicated by the objective number score. Every final essay is read and scored by the student's instructor and an anonymous second instructor; and, sometimes, a third reader is necessary to help resolve discrepancies in the scores. In the experimental section, each of the four "exit" essays would be read twice, by me, and by the Coordinator of Freshman English who did not know these students at all. When an essay received a passing score from both of us, it was counted as one of the four "acceptable" essays required for exit.

At the third meeting, students wrote a short essay to confirm their placement into this section, to help me diagnose individual problems, and to assess common ones that could be discussed with the entire group.

Thereafter, the real work of the course began for me as well as for the students. The teaching-learning experience we were sharing consisted of one period to write the essay in-class, one period for group evaluation and to rewrite the in-class essay, and one period in the language laboratory to listen to the comments on the cassette and to rewrite the out-of-class essay. Each student purchased a 90¢ cassette, owned one of the recommended handbooks and dictionaries, and bought the designated rhetoric-reader. It was my hope that the use of cassettes would allow for a more individualized and personal approach to each student's writing problems. As Professor Klammer illustrated, in place of the usual terse, written symbols and cryptic remarks which often bore and intimidate students, the comments made on the cassettes can be comprehensive. Some of the tapes I prepared ran as long as twenty minutes, directing students to their errors, indicating to them how to make the corrections, and encouraging them to recognize any progress they were making. Each lab period became a student-teacher conference because students were able to confer with me about the comments on the cassettes, in disagreement or in accord, during the rewriting process.

As writing skills increased, students seemed to be less constrained, and the quantity of writing also increased. In some writing, style began to emerge. For several students, the process of writing was becoming more palatable. Instant revision and rewriting within peer groups was a more common event; few students remained too self-conscious, after the fourth week of class, to enlist help. The cohesiveness of the group was an important contributing factor. Students knew each other's names and watched as the tally sheet of acceptable essays grew longer. By the seventh week, we began to congratulate students as they drew nearer to exiting. We came to a recognition of a few writing talents within our group. Because the climate in the classroom was a relaxed one, students freely proffered inventive writing situations and interesting topics from newspaper and magazine articles. One assignment, agreeable to everyone, was to write a paper that had to be submitted for another course in the college. Many of the students, some of whom had already begun their major, wrote their best essays at this point because they wrote with a great deal of specificity and supporting detail.

It was helpful to me to have a Student Conference Sheet to remind me of the problems covered on each paper, the suggestions and comments about each essay, the notes about which things the students had to work on, evidence of progress, directed tasks, etc. Overly explicit or lengthy notes proved to be unnecessary; short and instant recall was what I needed.

The final results were as follows:

Of the eleven A.A. transfer students, four of whom were bilingual, ten students passed the course, one failed.

Of the two transfer students without degrees, both bilingual, one dropped the course, the other failed.

Of the four who had previously failed bilingual courses, two passed, one failed, one dropped the course.

The bilingual student who was to graduate in June passed.

The graduate student dropped the course.

The nursing student dropped the course.

The two freshmen passed the course.

Of the two students who had failed the freshman composition course, one passed, one dropped the course.

To summarize, seventeen of the twenty-four students passed; two failed, five dropped the course. My feeling is that of the five who dropped the course, two might have made it with extremely hard work, but these five students needed remediation at a more basic level than the rest and, no doubt, were aware of their severe deficiencies in comparison to the other students. In other words, those students who had serious, but not radically severe problems were more likely to pass the course. The schedule of exiting students is interesting:

Two students were exempted after eight weeks.
One after nine weeks.
One after nine-and-a-half weeks.
One after ten-and-a-half weeks.
Four after eleven weeks.
Two after twelve weeks.
Two after thirteen weeks.
Four took the final examination in the fourteenth (and last) week of class.

For future courses--we will have four similar classes in the fall term--several changes might be considered. A section of bilingual students which will have an instructor trained in TESOL (teacher of English to speakers of other languages) is planned. Two double periods or two one-and-a-half periods would be more productive than the conventional fifty-minute time span because the end of the period always seems to come in the middle of the development of ideas in writing, discussion or production. But this is more difficult to arrange and is for the future. Furthermore, the text could be eliminated; we hardly had the time to use it profitably. In any case, the student's own writing carries more meaning. Motivational writing situations can be gleaned from newspapers, magazines, current student problems and aspirations or campus happenings. As a matter of fact, student-initiated topics serve the best. One of the biggest difficulties, as Professor Klammer points out, is to schedule time in the language laboratory! To use the equipment as a class, and to have the time arranged in the laboratory during one of the scheduled class periods would have been an impossibility without influential assistance in the college. The solution to this problem, which I have since learned is prevalent at many colleges, would be a separate language laboratory for such purposes. I think that writing laboratories will not be uncommon places to find in the near future--where students may listen to instructional cassettes, view instructional films, and be helped in the process of writing by experienced instructors who will be able to schedule an entire class period to be there with their students. An additional inconvenience, I agree with Professor Klammer, is the task of carrying the cassettes back and forth to class.

Each student was asked to come to a last meeting to provide information that would make this course more effective. Twenty students answered the simple questionnaire I circulated. Of these, 16 students said the course was worthwhile, 18 enjoyed peer-mediated groups and recommended them for future classes; all 20 favored the use of cassettes as a teaching device.

In conclusion, several comments seem to be in order. The goal of the Developmental Writing Courses at the college is standard English with little bilingual or dialectal interference, and the standards for passing have remained fairly stiff.

In the past, bilingual students have made a lower percentage of gains than native or dialectal students. Perhaps this is understandable because the native (dialectal students included) already speak English. The experimental group supports this fact. Of the eleven bilingual students, six passed or 54.5%. Of the thirteen native students, ten passed or 76.0%. These figures closely correlate with those of the other sections of this level of writing course. There was one big difference, however. The students in the experimental section had particularly intransigent problems that were not being eradicated in the usual remedial courses.

In a study of remedial programs, John E. Roueche and R. Wade Kirk report in their book, CATCHING UP: REMEDIAL EDUCATION (San Francisco: Jossey-Bass, 1973), that remediation increases the changes for success in college.

> What can be concluded from this report is that community colleges (and other educational institutions as well) can design and implement successful programs for nontraditional, high-risk students. The task is neither ridiculous nor impossible. The quality of the other college endeavors is not diluted by providing for the educational needs of these new students. We might even conclude that other programs are enhanced and enriched as a result of successful developmental studies efforts. (pp. 81-82)

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SHOPTALK:

Some people like condensations of feature films, others hate them, and still other tolerate them. Whichever of these three schools you belong to, you ought to become aware of Columbia Pictures 8mm Home Movies, 400' versions of some film classics, and a few others you could only charitably call great film duds. They come at $39.95 for b&w, $49.95 for color. Included in the classics in these READERS DIGEST versions are ALL THE KING'S MEN, THE AWFUL TRUTH (with Irene Dunne and Cary Grant), BORN YESTERDAY, BRIDGE ON THE RIVER KWAI, COWBOY (the sleeper with Jack Lemmon and Glenn Ford), HOLIDAY (with Katherine Hepburn and Cary Grant), IT HAPPENED ONE NIGHT, LADY FROM SHANGHAI (the wonderful film with Orson Welles in a fake Irish accent, Rita Hayworth in seductive postures, Everett Sloane acting circles around both Welles and Hayworth), MR. DEEDS GOES TO TOWN, MR. SMITH GOES TO WASHINGTON, ON THE WATERFRONT, and TWENTIETH CENTURY (maybe the funniest screwball comedy of the thirties with Carole Lombard and John Barrymore). Most of the 8mm dealers have them.

"The failures of the past also have something to do with the attitudes of teachers toward the whole notion of technology in education. These attitudes seem to get more negative as we go up the educational ladder. Teachers at the elementary school level are more or less open to the possibilities of technology (even if teachers' unions are not); those at the secondary level are less open but still willing to be persuaded and in many cases are systematic users of technology themselves; and those at the college level look on the whole matter with feelings that range from apathy to hostility. . .

. . . the faculty skeptics have had a certain amount of justice on their side, in view of the overpromotion and underperformance that have characterized the field of educational technology over the last 15 years. Too often a grand plan for exploiting instructional technology has been drawn up by consultants or other outsiders who have no personal responsibility for carrying it out--a procedure that, as far as I judge, has always produced failure. Too often technology-based systems have been thrust upon teachers by administrators who were enamored of innovation or were simply seeking to cut costs. . . too often the program itself has offered no visible advantage over an ordinary book; too often no decent evaluation has been attempted; and too often support for research and development has been capricious and short-term." James Koerner, "Educational Technology: Does It Have a Future in the Classroom?" SATURDAY REVIEW OF EDUCATION, April 14, 1973, pp. 43-44.

STUDENT MOVIE MAKING: A MIXED BLESSING

Elizabeth J. Stapleton, Saguaro High School, Scottsdale

Making films with my English classes over the past six years has been one of the most thoroughly rewarding, yet most demanding of teaching experiences. Although Hollywood and TV have nothing to fear from the canned results, there have been numerous benefits to the students. They have learned history, literature, and public relations at the same time they were having fun. The demands of making a worthwhile finished product have forced the students to function often under difficult conditions, to survive and to look back and be able to still smile about it. Natural abilities of all the class members can be drawn upon and many new talents developed. The shared experiences in making the movies resulted in a rapport that rarely comes out of a more structured classroom situation.

While these benefits are easily recognizable, there are also disadvantages and problems teachers should consider before attempting this approach. This method may not adapt itself to every discipline, age group, or even an individual class, and it does require enough additional preparation and wear and tear on the instructor that some teachers might wisely decide against becoming involved.

Most of my films have been done in relation to Southwest Literature with juniors and seniors. Because this particular segment of the course has been so beneficial to students, I continue to squeeze it into what originally started out to be a pure literature class. To do both jobs properly, possibly it would be best to teach the Western Film as a separate course, which would still involve period history, folklore and literature about heroes and anti-heroes of the West, and yet leave time to produce a more polished film.

One of the first problems in movie-making is the need to make students realistic about what the end product will be. Restrictions of time, facilities, equipment, experience, budget, props, costuming, and technical background all create obstacles than can never really be overcome, especially in a one-semester course. One method that can be used in making this clear and which also familiarizes them with standards of professionalism is to take the class to see a TV commercial filmed, either on location or in the studio. Students quickly understand the amount of time, money and trouble involved in a simple ninety second commercial and transfer this knowledge to their own movie. Another solution is to have a speaker come into the classroom who has had experience in producing a saleable movie product. After viewing an example of their film work, various problems can be discussed and critical evaluations made. Once the class understands that they are working as a group and expected to do their very best, but not the impossible, half the battle is won.

Another aspect for them to recognize is that even a short ten to fifteen minute completed film involves considerable cooperation, planning and effort and cannot be accomplished in a week's haphazard work. In Southwest Literature the students write an original script and decide what part they want to play as individuals (acting, directing, camera-work, props, costume committee, site location committee, editing, special effects, credits sound track and so on). None of this work even begins until they have done research on the Old West, seen movies showing the development and techniques of the Western film, watched and evaluated TV serials such as "Bonanza," "Gunsmoke," and "The Rifleman" and read fictional treatments, autobiographies and historical background on famous Western characters.

Even though the students choose their own functions in relation to the movie and exactly how much each will contribute to it, there are certain problem areas that crop up regularly. One is script writing, which usually is a group effort.

For example, one year the class was divided about the type of movie they wanted to produce; half preferred a serious, old-fashioned Western and the rest wanted a satire. The solution was for both groups to write scripts, which were then dittoed, studied by the entire class and voted upon. The final decision was heavily in favor of the satire, mainly because the script was so well done.

Another potential trouble area is in casting parts. Often several students want the same one, particularly the hero, heroine and villain. The easiest way to resolve this is to hold tryouts, with the final choice being made by the director and teacher. Usually one person is so much better suited for the part in enthusiasm and whatever acting ability he or she possesses that there is really no contest. The most difficult choice-- and the one in which I have most actively been involved-- is picking the right director, a highly popular job. After a series of trials and errors on my part, it seems to work best when all contestants are interviewed as to experience, motives for wanting the position, what they hope the end result will be, and how well they feel they can work with others, often under trying conditions.

With this information in mind, I then try to zero in on the person who has the stability, sense of humor, leadership and respect of the other students. On several occasions various factors about the movie or the class seemed to require an assistant director as well. About 90% of the time, the people who assume the most overall responsibility in making the film a success are those who have never had many opportunities to be leaders and organizers in other situations during their school careers. It is a real pleasure to watch students bloom at last!

Once the director is chosen, a class discussion is helpful in explaining the need for one person to be in charge of the film and the necessity for everyone to cooperate fully. If the right person has been chosen, there are usually no further conflicts about who makes the final decisions. I try to maintain a low profile from this point on, serving more as a consultant and making suggestions only in conferences with the director. This avoids confusion.

At the same time these decisions are being made, the committee in charge of selecting the film site is busily making all the necessary arrangements, drawing maps of the facilities, tackling insurance-related problems and trying to estimate the time needed to transport the cast, crew and equipment to the chosen location. This is a valuable experience for young people, as they not only have to sell the movie plan to the adults they deal with, but also convince them that the group is serious in intent and not simply finding a way to get out of school for the day. On occasion I have had to step in and offer help in finalizing these arrangements and always think it is best to confer with the people involved at some point just to confirm the plans.

Obviously the site and the script must be coordinated and any adjustments made to the screen-play based on the physical arrangements at the location chosen. This means that the committee must go out to the site and determine that everything necessary is either there or can be adjusted. For example, if a sheriff's office is needed, is there a building that can serve that purpose? Does it have an identifying sign or should one be made and the tools brought along to put up the sign? Once the group is out on location and under pressure of time, there is little opportunity to correct oversights. On one memorable occasion, the bundle of fake money was somehow mislaid and a bank robbery took place using a pitiful pile of dollars scraped up from the wallets and purses of class members. Too many of these little problems can dampen the enthusiasm on filming day.

Once the script is in workable form, the class needs to concentrate on daily rehearsals, polishing their performances, working out the bugs, and gathering needed props, costumes and equipment. Two weeks in class is probably sufficent to do all this. At this point the clutter of all these materials creates some confusion for other students who must share the room with the movie-makers. Ideally a separate room that could be locked up would be helpful, but in many schools unused space is simply not available. On the other hand, other students can be motivated to take the class or use the method in other courses simply from seeing rehearsals or their curiosity over the array of western gear in the room.

During this period of production, arrangements can be made for speakers who serve as advisors on the film. Stunt men are particularly helpful, as they can demonstrate falls, pulling punches in a fight and the proper use of firearms. Students need to be shown how to apply makeup. One year a resource person from the community brought in his collection of old army uniforms and weapons and other historical items, which helped us in making some needed adjustments to outfits, resulting in more authentic costumes. Anyone who rides a horse in the movie is given riding instructions outside school, if needed. Near the end of rehearsal period, VTR equipment is used in taping a dress rehearsal. As a result, the actors can view the tapes and work out ways to improve their own performances. Camera people are given all instructions needed in using the movie equipment, as well as getting comparative prices on film and processing costs, and working with the directors in scheduling the sequence of scenes in order to use everyone's time effectively on location.

Some trouble areas in taking a class on location can be avoided by doing the proper ground work. I send out a cover letter with the permission slips needed to be signed by parents. That way they are aware of the purpose of the movie and the time involved. Of course parents are invited to see the final result. It is also a good idea to explain what is going on to fellow faculty members, since the students need release time from their classes. Most people are agreeable when they understand the amount of work that goes into the movie and the end results in gains made by the students.

On the "fatal" day of filming, everyone gathers early in the morning, hopefully bringing all the props, costumes and equipment. This has all been put onto checklists and responsibility is delegated. Class members understand that no one leaves location until the movie is completed and have made necessary arrangements if they hold jobs. This avoids any feelings that some people carry more than their share of the load. It also keeps the group working together more smoothly and those who aren't in a particular scene help with props and costumes, making the filming go more quickly. Because of previous rehearsals, most scenes go fairly well. When mistakes are made, only the obvious can be retaken. There simply isn't enough time to correct every error in one short day of filming, especially on a limited budget. Later those bloopers can be edited out of the final film and made into a short, which the students seem to love almost as much as the movie on which they have labored so long and hard.

When filming day comes, it never ceases to amaze me how different the sheriffs, cowboys, badmen, long-skirted women, saloon-girls and gamblers look than the students in my classroom. This is also the day when the true test of good humor and cooperation is made. Surprisingly, most young people don't have the emotional endurance one would expect and it is at this time that I am busiest, soothing strained nerves, making sure everyone has a cool drink, and keeping everything moving smoothly.

Most students fail to realize that filming the movie is not the end of the process. There is still the editing to do, the sound track to coordinate and the credits to be filmed. The talents of the camera people are very much in demand in producing the final product. They are the ones who work with the director in editing out the bad spots and organizing the out-of-sequence scenes into proper order. They also help synchronize the sound track. I am sure the relief that the job is done to the best of their ability is as important to the class as waiting to see their masterpiece.

Usually we have a cast party, outside of school, where parents and friends are invited to a western cook-out at the same time they get to see the movie. At this time, various awards are given out to all members who have worked on the film.

The returns are enormous and once the work is done, everyone can enjoy what has been accomplished together. Some classes have held reunions after graduation, showed the film, and talked over their good times in making it. While the movie itself is kept by me, it is available to any of the students who have made it. The films are often checked out over the summer and shown to the students' friends and relatives. All these things make me believe it really is worthwhile.

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SHOPTALK

I suppose every teacher who works with filmmaking has a favorite book or two he/she would recommend as the book of most value to teacher or students, but among the best books for student filmmaking (at least beginners) would be these five. Joan Horvath, FILMMAKING FOR BEGINNERS, Nashville: Thomas Nelson, 1974; William Kuhns and Thomas F. Giardino, BEHIND THE CAMERA, Dayton: Pflaum, 1970; James Morrow and Murray Suid, MOVIEMAKING ILLUSTRATED: THE COMICBOOK FILMBOOK, Rochelle Park, N.J.: Hayden, 1973; Arden Rynew, FILMMAKING FOR CHILDREN, Dayton: Pflaum/Standard, 1971; and John Trojanski and Louis Rockwood, MAKING IT MOVE, Dayton: Pflaum/Standard, 1973. One of the best books on working with video machines and tapes is THE SPAGHETTI CITY VIDEO MANUAL: A GUIDE TO USE, REPAIR, AND MAINTENANCE, NY: Praeger, 1973.

Why some TV shows become hits and others quietly (or noisily) drop from TV schedules has always been something of a mystery. Edith Efron talked to four producers of network series, and they talked about what makes a hit. Lee Rich (producer of "The Waltons"), Grant Tinker (producer of "The Mary Tyler Moore Show" and "The Bob Newhart Show"), Quinn Martin (producer of "Streets of San Francisco" and "Cannon") and Gene Roddenberry (producer of "Star Trek") tried to figure out what makes any show a hit (or a failure). Here are a few quotes.

Martin: ". . . I know that the antiheroic shows like "East Side/West Side" have lost--because the protagonist never won. We're hitting the great shows where the leading man does something positive, and has a positive result. Every time you go against that, you can almost automatically say you are going to fail.

Efron: Do you, yourself, share 'heartland America's' love for heroes?

Martin: Yes, I believe in heroes myself. And I know that people sitting in American living rooms will just not accept an antihero, or a bad protagonist.

. . .

Rich: . . . There's no need for cardboard heroes. People are willing to see protagonists make mistakes. But they do want to see them correct those mistakes and solve their problems and progress.

. . .

Rich: . . . I think part of the success of this series /"The Waltons"/ is because of what is going on in the country today, the loss of values. Many people see ethical qualities in this family that they hope they can get back to." (Edith Efron, "What Makes a Hit?" TV GUIDE, April 27, 1974)

IF MONEY IS A PROBLEM

Lynda Goldsen, ASU Graduate Student

Between the years of 1968 and 1973 I taught English, speech, and drama at a junior high school in California. During that period I was made painfully aware of our district's list of available films. The far majority were circa forty and fifty with outdated ideas, language, clothing styles, hair styles, and methods of relating anything relevant to the students in my classroom. The general reaction of my students to some of these films was amusement at seeing the old styles or a complete tune out. As a result of these reactions I quit relying on these films.

Budget money was tight in my district. It was not a common practice for individual teachers to rent films. We were all underpaid, a practice that has not greatly changed, and could not afford a steady diet of dipping into our pockets for film money. Our district also had a policy that prevented us from charging students individually for extra required materials. The English department in my school had an asset, however, that many others lacked. We had a teacher who was a film buff. She felt that our students should be exposed to some worthwhile films that would relate to literature or units that many of us were teaching. She came to the English department meeting in the fall of our second year prepared with film catalogues and some good ideas for raising the rental money. We were excited. For the four remaining years that I taught at that school I saw my students profit from successful film experiences. We were involved with feature films because no one had a background or catalogues for shorts. As many shorts are less expensive than features more could have been shown.

Those of you with similar financial problems might be interested in our most feasible plan. This could apply to whatever type of films your department felt most worthwhile. We first did some preliminary scouting of catalogues, discussing available films that at least one of us was familiar with. We then voted on tentative choices. This gave us some idea of how much money was needed. The next step was the organization of an English department candy sale which was cleared with the administration and took place during a two-week period early in the school year. Each of our students was asked to sell a quota. We sold inexpensive candy that our students could afford and that sold rapidly. We kept track of those who did not wish to be involved. Nothing was forced on our students. They were told that if they did not wish to participate they would be placed in a study hall on film showing days. If the film was part of an assignment they would be given an alternative assignment. This eliminated possible parental objections. We found that very few of our students were non-participants.

The teacher originating the idea volunteered to be bookkeeper and organizer. This was a very necessary job. She kept track of the money that came in from the individual teachers. The amount determined how many films could be ordered. If some teachers turned in a great amount over their quotas they would get to choose extra films, depending on cost. She also ordered the candy and handled dealings with the candy company.

At the point that the amount of money available was known teachers would get together and determine which of the preliminary film choices we could afford or what combination of films could be ordered. We could also make additions or changes at this point. We discussed second choices in case a film became unavailable. We decided on approximate times of the year that we wanted the different films and began to order.

Scheduling showings gave us our biggest problems. We only had each feature for a certain number of days, usually five. Many times the numbers of classes seeing a film and the length of the reels made it impossible to show in individual rooms. This probably would not have been a problem with shorts. We used several methods of showing films. One year we took the student body to another school with a large auditorium to see the film "Charlie" which ran an entire morning. That was a flush year because we had to pay for buses also. We would often show as much as we could in a class period in our cafeteria, squeezing all English classes seeing the film in each period. If the film was short or only ran a couple of days we would start on different days and put two classes together in a room to show it. This became a matter of figuring out what teachers needed projectors and which reels on certain days. It always managed to work out.

Some of the films we saw were: THE BRIDGE ON THE RIVER KWAI, TO KILL A MOCKINGBIRD, CHARLIE, and TEAHOUSE OF THE AUGUST MOON. Each feature film we saw held a variety of tie ins to areas we were pursuing in our classes. Many classes read TO KILL A MOCKINGBIRD and FLOWERS FOR ALGERNON. I used BRIDGE ON THE RIVER KWAI in connection with the novel HIROSHIMA. TEAHOUSE OF THE AUGUST MOON was a good source for satire and comedy.

When I moved back to Phoenix in the fall of 1973 I began substitute teaching. It is amazing how many times in the last two years that I have seen films. Scheduling a film seems to be a good filler when a teacher does not know if the substitute will have the background to carry on her assignments. I have seen good films several times, but the majority have been outdated and boring. This has led me to believe that a film problem still exists in many local schools. I am not sure if it is still a financial problem or an awareness problem. There are so many outstanding films available that ignorance is a tragedy. Whether it be our method or another the financial problem can be solved.

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SHOPTALK:

I suppose everyone interested in film has a basic list of books, but almost any list of ten basic books in film would include at least a few of the books listed below.

Leslie Halliwell's THE FILMGOER'S COMPANION, NY: Hill and Wang, 1974 (4th ed.)

Arthur Knight's THE LIVELIEST ART: A PANORAMIC HISTORY OF THE MOVIES, NY: NAL, 1957

Paul Rotha's THE FILM TILL NOW, London: Spring Books, 1960

Kenneth Macgowan's BEHIND THE SCREEN: THE HISTORY AND TECHNIQUES OF THE MOTION PICTURE, NY: Delacorte, 1965

C.W. Ceram's ARCHAEOLOGY OF THE CINEMA, NY: Harcourt, 1965. Essays and many, many illustrations about the beginnings of film.

George Bluestone's NOVELS INTO FILM, Berkeley: U of California Press, 1957

Georges Sadoul's DICTIONARY OF FILMS, Berkeley: U of California Press, 1972. Especially valuable for foreign films.

Georges Sadoul's DICTIONARY OF FILM MAKERS, Berkeley: U of California Press, 1972

James Agee's AGEE ON FILM (2 vols.), Boston: Beacon, 1958

Peter Cowie's A CONCISE HISTORY OF THE CINEMA (2 vols.), NY: A.S. Barnes, 1971

Although it's unwieldy, John M. Smith and Tim Cawkwell's THE WORLD ENCYCLOPEDIA OF THE FILM (NY: A & W Visual Library, 1972) is an extremely helpful source of information about actors and directors and titles and dates, but not plots and not much of anything on criticism.

ASSIGNMENT: STUDY THE TV PROGRAMS YOU'VE ALREADY SEEN

Gail Fisher Briscoe, Tempe High School

My students and I have enjoyed the television unit of my Freshman Mass Media class very much. In particular, they become readily involved when we work on TV organization, series programming, characterization, and plot development. The activities we engage in are based on the students' previous knowledge of television, and they all seem to have a vast backlog of viewing experience.

The latest Nielsen figures (1974) show that the average teenager (13 to 18 years) is spending from 18½ to 20½ hours a week watching television. But even though students watch that much TV, many of them are unaware of how TV programs can be classified into categories or how certain series programs follow predictable formulas for characterization and plots. The following activities are designed to help students "discover" that television programming does have an organization and that the series structure is the basis of most programming. A closer look at series programming will then reveal concepts of characterization and plot development.

The following activities are just a part of a larger TV study designed for a freshman mass media survey course. The ideas for my TV unit have come from many sources: books, magazines, newspapers, and, of course, the television programs themselves. One source, EXPLORING TELEVISION by William Kuhns (Chicago: Loyola Press, 1971), emphasizes the importance of TV series programming. Some of the ideas from that work, plus many of my own, have led to the development of the following activities.

If students have trouble naming characters or programs for any of the activities, suggest these shows as examples: "M*A*S*H*," "Happy Days," "Bob Newhart Show," "Mary Tyler Moore Show," "That's My Mama," "Apple's Way," "Rhoda," "Emergency!," "The Waltons," "Good Times," and "All in the Family." Nielsen (1974) rated these as the top series programs among teenagers.

To introduce the idea of TV program organization, ask students to name all the different types of programs on TV. Write these categories on the blackboard while the students write them on paper. The list should include the following: news, game shows, films, comedy/variety, educational programs, children's programs, situation comedies (you may have to explain the difference between comedy/variety and situation comedy), sports, private eye/detective, medical, western, police, lawyers, documentary, dramas about families, science fiction, soap operas, talk shows, etc. Once these categories have been identified, have the students list the titles of as many shows as they can name under each category. This can be done on the blackboard, or students can do this individually or in groups on their own paper.

To show how much time is devoted each day to certain types of programs, students can make color-coded or symbol-coded graphs depicting daytime and evening programming. The graphs could be broken down into morning, afternoon, and evening programming. One day of the week could be graphed, or students could work in groups to depict the whole week. This should lead to comparisons of how many hours of TV programming are devoted to the different categories. Have students add up the hours and find out. It's helpful to use graph paper for this assignment and to show students an example of what or how you want this assignment done (especially when working with freshmen).

Following the previous exercises, students should be ready to take a closer look at how and why series programming is vital to TV. The classifying activities should have made clear just how much time, in terms of days and hours, is spent on series programs. An explanation of what series programming is and how it works should be the starting point. Have the students point out the characteristics of series programs. Then "discover" the popularity of these programs.

Hopefully your discussion will bring out that it's more economical to have a series program (for obvious reasons). Students should also be able to figure out that people enjoy watching the same characters week after week. Why? Because the characters and programs become familiar to us and it's easier to watch something that we're already familiar with than to watch something new every week. We can depend on certain programs and characters to solve crimes, make people well, or to make us laugh. In a world of uncertainty, it's comfortable to have some things we can depend on.

Series programming is also successful because once we get used to a character and like him or her, we usually enjoy seeing more of that character. It's basic psychology that it's easier for us to deal with people and ideas that are familiar than to experience new people and ideas. We're more comfortable when we know what to expect.

After students begin to understand the popular attraction of series programming, the characterization and plot structure of their favorite series programs can be examined. Students should discover that characters act in a predictable manner week after week. To prove this point, have students name three characters whom they are familiar with and list five things (for each) that this character is likely to do in each program episode. For example, Archie (from "All in the Family") will (1) put down his son-in-law for eating too much all the time, (2) put down Edith for something she says or does by calling her "ding-bat," (3) pick on a minority group, (4) complain about his job, and (5) act like he "knows it all" when he really doesn't. Understanding concepts of characterization is not only valuable for TV study, but there is an obvious carry-over to literature study.

Plot analysis should follow next. Have students name three of their favorite series programs. Have them write plot summaries for as many shows as they can remember. Or, this part of the assignment could be stretched over three or four weeks while students watch their shows and note the plots. Either way, students should be made aware of how a plot develops during a 30 or 60 minute program. The similarities of plots within one series should be discovered. For example, almost every week on "Emergency!" the paramedics rush to the scene of some horrible accidents or emergencies. They become involved with the injured or stricken, and usually call the local hospital where a doctor or nurse tells them what to do over their two-way radios. The patients are then rushed to the hospital for further treatment. The paramedics occasionally become involved with these patients, or most usually they rush to the scene of another emergency and the whole process is repeated. The characters and the plot are very predictable; students should see some distinct patterns emerging from this exercise.

A culminating activity for this study of series programming, is to have students write an original plot and some character dialogue for a series of their choice. Working in groups, students could create their own original drama for a chosen series, keeping in mind the personalities of the characters and the established plot formulas for the series. Instead of writing a dialogue for a whole episode, have students write dialogue for either the beginning or the end, and give a summary for the rest. Either way they gain experiences in getting a plot started or ending a plot. The dialogue should be acted out for the rest of the class. The drama production could be as simple or elaborate as you wish.

In essence the students will be imitating what they have learned to be consistent about a series. If they can successfully imitate it, hopefully they will have learned something about TV organization, series programming, characterization, and plot development. And while they are learning, they are rewarded by a practical application of knowledge they already possess.

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SHOPTALK

Ron Powers was the radio-TV columnist for the CHICAGO SUN TIMES, but on March 9, 1975, he wrote his last column explaining why he had decided to give up this particular phase of his life. His words might be worth considering and even talking about in English class.

"I ultimately realized that the problems of broadcasting--its limitations, its hypocrisies, its emphasis on bigness and blandness and the cheap and the expedient and the predictable--were not problems in a vacuum. They were problems that describe our society.

. . .

How can one criticize the mass-audience mediocrity of our comedy and variety shows without acknowledging that mass-audience mediocrity is a deeply embedded business ethic in this country? Consider the food industry: It is a $100-billion-a-year enterprise, but the demands of competition, cost-cutting and mass-distribution have guaranteed that taste and quality in our grocery items (chicken, bread, beef, cheese, vegetables, to name some key staples) will be pared in the interest of expediency. What is the difference in cutting back on the time needed to create incisive comedy and cutting back the life-cycle of a chicken (and its taste along with it) in the interest of a fast buck?. . .The commercial is the main event of broadcasting. Yet the very art of creating a successful commercial is intertwined with the art of evasion, even duplicity. (What does 'going around once in life' have to do with drinking a certain kind of beer anyway?)

. . .

All of these considerations can be dealt with in the format of a radio-TV column, but they are hardly limited to the TV industry. I felt, finally, that something I kept telling myself and friends for four and one-half years--'To write about American television is to write about America'--was not entirely true. Perhaps the reverse is true: To write about America is to write about American television.

. . .

It is that I could never completely shake the feeling that all of us who were involved in television were part of some vast and elaborate, and somehow innocent, charade."

Wallace Markfield writes lovingly about some of his memories about "B" movies in "Remembrances of 'B' Movies Past," (NY TIMES, "Arts and Leisure" section, Aug. 3, 1975, p. 1, 11) His ten great memories come from these films: D.O.A., RAMROD, THE PROWLER, THE GANGSTER, HE WALKED BY NIGHT, THE LEOPARD MAN, KILLER McCOY, GUN CRAZY, JEOPARDY, and THE INCREDIBLE SHRINKING MAN. 'B' movies are not really with us anymore having been pretty well replaced by television, but they can still be found early in the morning or late at night surrounding a bunch of shoddy commercials. If you've forgotten the excitement of running into a "B" movie that was very well done on an obviously tight budget, take a look at Don Miller's "B" MOVIES: AN INFORMAL SURVEY OF THE AMERICAN LOW-BUDGET FILM, 1933-1945 (NY: Curtis Books, 1973). Some material on the "B" movies can also be found in Leonard Maltin's MOVIE COMEDY TEAMS (NY:NAL, 1970). The Charlie Chan or Boston Blackie or Blondie or Dead End Kids series films were not the only cheap films, and plenty of major stars like Van Heflin, Humphrey Bogart, Robert Ryan, Boris Karloff, and John Garfield got their start in these films.

DEVELOPING AND IMPLEMENTING GUIDELINES FOR EVALUATING MULTI-MEDIA PACKAGES

M. Jean Greenlaw, University of Georgia

The need for guidelines for evaluating multi-media packages is becoming greater as the number of available materials proliferates. Judging from the abundance of catalogs one receives in the mail and the miles of exhibits at a national convention, we are becoming inundated with multi-media packages or kits.

The cost of these materials is often high and schools are facing more and more limited budgets. We must be appropriately accountable for the money we spend and the value received for our students, so we should have sound reasons for the choices we make. The worth and effectiveness of kits vary, and it behooves us to have some systematic method of examining materials.

Determining Needs. Materials should be purchased in regular patterns. At least once a year each faculty member should list materials needs and these lists should be evaluated for common requests, cost, and immediacy of need. Often, several teachers could benefit from the same material, on a rotating basis, and this material would receive a priority.

Principals and curriculum directors sometimes find themselves in the position of having to spend a certain sum of money in a very short period of time. If materials needs lists have been kept current, they can be the source for spending this money wisely.

To facilitate making valid choices, the materials, themselves, should always be evaluated. Making choices from catalogs is always chancy, and most reputable companies are willing to send materials for evaluation, or have a sales representative call on the school and show the materials.

DEVELOPING GUIDELINES

Program Purposes. The first consideration is to determine the stated purpose of the program. What does it purport to do for your students and for the teacher? Once you have located the stated purpose, you begin to see whether the program follows through on its promise.

Check on the type of skills that are presented. Is it a narrow program developing an isolated skill, or a more diversified approach to skills development? Are they skills that really need to be taught? Does the program's philosophy dovetail with other materials students use, so there is no confusion on basic skills development?

Activities should be carefully examined to ascertain whether they truly match the purpose of the material. So-called comprehension development questions are often limited to factual recall and many purportedly independent activities require teacher supervision.

Teacher judgement should be employed in an effort to discover whether the material is on an appropriate reading level for the intended audience. Readability statements listed in brochures are often misleading, and teacher judgement should be used to substantiate these claims. This is also true for determining appropriate interest level.

Another consideration is that of variety of approach. Many media packages follow the same format throughout the material and this can be good or bad. If the material is intended for intermittent use, uniformity would not be much of a problem. But, if the material is to be used daily, monotony can set in if the same patterns are followed. Your purpose, and that of the material, should guide your judgement in this matter.

Format. Format is a matter for careful evaluation because it is the real determinant of how successfully the material will be used.

A major issue in selecting multi-media packages is whether the kit can be used without purchasing expensive hardware. Programs that have developed their own exclusive machine tend to be very expensive and the machine can't be used in any other way. If the program uses standard equipment (cassette recorder, filmstrip projector, etc.) the cost of the media might be worthwhile.

Evaluate all components of the package carefully. Be sure filmstrips clearly fulfill their stated purpose. Listen to all recorded materials. Be certain the sound is pleasing and that background music is not distracting. A program that provides a variety of recorded voices increases the student's listening capabilities. Decide whether the media materials supply you with items you could not produce more inexpensively yourself.

Most multi-media packages have workbooks, worksheets, workcards, or some type of software that accompanies the media materials. These should be appraised on several points. Durability is a prime question at hand. Will these materials last for the life of the media components? If they are consumable items, what will be the replacement cost? Hidden costs, such as these, add tremendously to the total cost of a multi-media program.

Attractiveness of the work materials is to be considered. Supplementary materials are often left up to the free choice of students, and they should be designed to attract learners. Size, color, white space and leading all contribute to attractiveness. A crowded, drab work activity is bound to turn readers off.

Work activities should be as self-directing as possible and examples of such activity should be provided. The student should be able to work independently on most of these materials. Do not accept the statement in the descriptive brochure that the materials are self-directing. Work through several activities and determine whether your students could handle them successfully.

Books, or reading materials should be adequately bound and of a quality paper stock in relation to the cost of the materials you are purchasing. Side-stitching and opaque paper are desirable, but costly. Perfect bound paperbacks, on more transparent paper will not last as long, but cost less. You must carefully balance the quality against the purported life of the materials and the cost of purchase and replacement. A tricky task, but experience with previously purchased materials can serve as a guideline.

Packaging. Sturdiness of construction is the initial consideration as the packaging of so many programs is flimsy. Check to see that durable materials have been used. All joints and seams should be strongly reinforced, particularly in a package that needs to be opened often. Plastic often weakens and tears when it is bent many times. Cold, also has a detrimental effect on plastic, causing it to crack. Cardboard boxes split at the seams, unless reinforced with heavy tape.

Ease of use is another factor. If the package is to be moved often, how easy is it to move? Are there strong handles and is the package of a size that makes it practical for one person to manipulate it? Clever containers, such as a wagon, are only good if they are functional. Considering the aforementioned wagon, the materials are so heavy that they bend the wheels of the wagon and it can't be pulled. An expensive extra cost to an already expensive program.

Evaluation of ease of use of the package also entails storage and availability of the components within the container. Flimsy dividers, paper envelopes, tabbed cards that lose their tabs and color coding that fades are detriments to the use of the program. All components should be keyed to their specific space in the container, and they should be easily accessible. Students should be able to locate and replace all parts of the package.

Packaging should also be designed to limit unnecessary wear and tear on program components. If all materials must be removed from the storage container to secure the one piece you want, every piece receives that much more use. If all books are stacked on a level, they much be thumbed through to locate the one desired. If they are canted, however, titles can be made visible and only the single selected book need be touched. These seemingly little design factors can save tremendously on the life of the materials.

Cost. Cost of multi-media packages is reflective of all the preceding discussion. Need, durability, attractiveness, effectiveness, compatability with other programs you use, and value to the teacher and student are all elements to be weighed against the cost of the program.

As with a car, it is necessary to consider maintenance as well as initial cost. Consumable items, parts easily damaged or lost, books or reading materials that fall apart, add quickly to the total cost of the program. Be certain to determine how easily and at what expense various parts of the program can be replaced.

IMPLEMENTING GUIDELINES

Each school or school system has its own special needs which could not be delineated here. Therefore, each system should develop its own checklist to be used in evaluating materials. The guidelines suggested in this article should be supplemented by those determined on a local level and a simple checklist devised.

An in-service meeting could serve as a workshop in which all teachers were given practice in using the checklist on materials that could be compared to actual use, and modifications made in the checklist system. A review of existing programs might also spark interest in using some materials that have been gathering dust on the shelves. In addition, those materials that have proved not worth the expense, can serve as a model for making intelligent future purchases.

In conjunction with learning to administer the checklist, various evaluation committees might be selected as a component of the in-service workshop. Again, this should reflect the needs of the system. Representative faculty committees, grade level committees, content area committees; all are viable and the best choice for the system should be formed. All faculty should be kept apprised of the functioning of the committee and should be allowed input into final decisions.

Whatever the system devised, it is almost guaranteed to result in better purchases than the often haphazard selection of materials that has preceded it. This is the least we should offer our teachers, students and taxpayers.

NON-PRINT/ELECTRIC MEDIA IN THE CLASSROOM: YESTERDAY, TODAY, TOMORROW
OR
"You've Come a Long Way, Baby, But. . ."

Patsy Barrett, Sabino High School, Tucson

Non-print/electric media came into the classroom back in the 60's as part of a "movement" if you will. The "movement" began not so much like a seed sprouting into a sapling and growing into a tree with branches going in all directions, so much as it began like a river with many springs and sources converging into a vast and mighty stream with perhaps one source of headwater, Marshall McLuhan, who first began to ponder the electric world and its consequences for youth. (Marshall McLuhan, REPORT ON PROJECT IN UNDERSTANDING NEW MEDIA, National Association of Educational Broadcasters, pursuant to a contract with the Office of Education, United States Department of Health, Education and Welfare, June, 1960) The media movement was not vast in that it had great numbers of members or mighty in that it had money and clout, but it was vast because it covered the whole country and mighty because it had in it people of great foresight, insight, enthusiasm, and energy who believed in what they were doing and pursued their course with the zeal of missionaries who had volunteered to go out and convert with little or no promise of monetary reward. These were the "turned on" teachers of the sixties and early seventies.

What had precipitated this "movement" to begin with? According to Ron Sutton, former Education Director with The American Film Institute and presently a professor of film at American University, after World War II, ". . .the first cracks (in print based curricula) began to appear when text books proclaimed as true and immutable, facts that students knew--from newspapers, magazines, radio and travel--to be questionable, if not false." ("Youth, Media and Education," A REPORT PREPARED FOR THE NATIONAL PANEL ON HIGH SCHOOL AND ADOLESCENT EDUCATION, 1972, p. 2) This time lag in book information occurred (and continues to do so) because it takes about four years for a book to go from initial ideation to finished form in educational publishing. (Sutton, p. 2)

The advent of television into students' homes in the fifties and sixties and the subsequent "images of reality" that they became accustomed to receiving, made school seem irrevelant as ". . .attention, attitudes and values shifted and schools dominated by valuable but relatively inflexible print medium began to lose the students' attention." (Sutton, p. 2)

One attempt to maintain the students' attention was the AV movement after World War II, which was motivated by the discovery that print based curricula could be enhanced and made more interesting and palatable as well as effective with the use of visual images. We now had books with pictures, so to speak.

"In the sixties educators discovered that materials prepared originally for entertainment and/or artistic expression (feature and artistic short films such as ON THE WATERFRONT OR "Dream of Wild Horses") came closer to bridging the gap on information and attention with the adolescent than did the traditional approach of the standard curriculum." (Sutton, p. 2)

By 1968 many teachers and leaders with innovative techniques were using film in the classroom. All sorts of experimentation was going on behind those closed classroom doors--most of them for some reason were English classroom doors. Someone suggested that we English teachers got more desperate quicker, so we quickly picked up on films as they became available from any source (and sources were varied). The "source" was one of the first pieces of subversive (The term subversive is used here

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as Charles Weingartner uses in his book, TEACHING AS A SUBVERSIVE ACTIVITY.) information that was passed in hushed tones from one mediate (The term mediate is used in the sense Frank McLaughlin uses it in his book, THE MEDIATE TEACHER, North American Publishing Company, 1974.) teacher to another.

I first became hooked on films in the spring of 1968 when I was on a three months substitute assignment in Austin, Texas, for a 7th and 8th grade reading and English teacher. None of my previous experience or education in any way had prepared me for the task, so I was accepting any advice or tips I could gather. Another reading teacher, whose name escapes my memory, put me on to some district films which paralleled the stories in the reading anthology (such as "A Man Without a Country," which was later made into a TV special). She showed me how to reserve the projection room and thread the projector, and told me that she believed in films but (with raised eyebrows and hushed tone of voice) said some teachers didn't want to be bothered. I realized she was implying I might meet criticism. She gave me some other valuable advice, "Watch the projector lens; some kids will screw them out and steal them. And don't get upset if something goes wrong or the film breaks!"

By this time there were grant monies available for use in classroom projects from such sources as the National Endowment for the Arts, Ford Foundation, and others. When I arrived in Tucson, Arizona, in the fall of 1968 for a regular assignment with high school juniors and seniors at Pueblo High School, I found two teachers, Leo Hartke and Millan Freeman, had received ESEA and NDEA money for a combination book/film program that had been tested and showed that with the predominantly Mexican American school population the reading levels rose dramatically when the students could be enticed to read the novel in order to get to see the film later. (See ARIZONA ENGLISH BULLETIN, Feb. 1971. Freeman, Hartke, "Cyrano Pointed the Way: A Brief Retrospective Journey Through the '60's") Several factors were involved: 1) many students had never had an incentive to read a complete novel before--a sometimes tedious task for a bilingual or a predominately Spanish speaking student, 2) the students gained many of the concepts visually from the film and were able to discuss them along with those who had gained these concepts mainly from the print--thus not only comprehension skills were raised but also self-image.

NCEA money made an Ampex one inch video tape recorder and a camera available for teachers to use in the same school. Some teachers were taping live speakers in the classroom and showing the tapes to other classes. (This technique does not work very well usually because the student expects the video tube to involve him personally by speaking directly from the tube to him. A better technique is to tape the speaker in the TV studio with a multiple camera set up and a variety of shots.) Others were using delayed or taped broadcasts from the air. (Be forewarned. Taping from the air is still illegal even for classroom purposes. Also some TV stations are scrambling signals so they cannot be taped. See "Systems Developed to Halt Video Piracy," EDUCATIONAL & INDUSTRIAL TELEVISION, May 1975, p. 7+) Others had classes do their own shows on video tape.

In the summer of 1968 The American Film Institute brought together 40 or so of the teachers and leaders from around the country at a conference in Santa Barbara, California, billed as "The First American Film Institute Leadership Seminar: Teaching The Film" July 7-August 3, 1968. All attendees I have interviewed look back on this conference with something akin to a religious experience and their voices become charged with awe and reverence for what was termed..."an incredible six weeks of film saturation..." (Richard Perkins, "A.F.I. Santa Barbara 1968 Remembrances," audio tape, June 1975). All agree it gave a tremendous thrust to the participants and to the "movement" because of the sharing and interchange of ideas, theories, and problems; and above all the exposure to experts in the film/media field such as actors

Gregory Peck, Charlton Heston; film critics Charles Champlin, Arthur Knight; filmmakers Don Levy, William Jersey, John Korty; professors Pearl Dickinson, Tony Hodgkinson, John Whitney, Colin Young; and directors King Vidor and Peter Bagdonovich. The staff included Bob Geller and Ron Sutton from AFI. Conferees included many who have gone to prestigious film positions such as Gerlad O'Grady at State University of New York at Buffalo and Bill Jones at University of Texas, Austin. (Perkins)

These original "Santa Barbara 40" almost without exception went out with the objective of converting and influencing other teachers to become involved in the media movement. I was one of those "converted" when I met Richard Perkins, who had founded Los Angeles Film Teachers Association (LAFTA) in the spring of 1968, after seeing a need for exchange of information between teachers involved in film and video production in schools in the Los Angeles area. At the same time I met Ken Donelson, Professor of English at Arizona State University at Tempe, who had received an EPDA grant for an institute during the summer of 1968 and part-time for the 1968-69 school year. His summer institute influenced a number of teachers in Arizona to go back into classrooms and use short films to teach English. With the persuasion of Dick and with the reassurances of Ken and a dozen other film friends I was convinced of the need for a regional group of film/media teachers in Arizona.

Southwest Institute of Film Teachers (SWIFT) was founded in November of 1970, and I served as its executive director for five years. (See "SWIFT Organizes," ARIZONA ENGLISH BULLETIN, Feb. 1971, p. 28). It is one of twenty-three such organizations around the country that banded together interested teachers of film/TV/media. The National Association of Media Educators (NAME) was formed as a coordinating group for these regional groups with the headquarters in Washington D.C. The American Film Institute with Joseph Dispenza, Educational Director, brought the groups together for the first conference in Belleville, Illinois, March of 1971. John Culkin was at the center of the organization, having himself been influenced by Marshall McLuhan at Fordham University and proceeding to hold summer conferences at Fordham beginning in 1962 through the late sixties. Culkin's conferences were very instrumental in influencing others to draw together into a movement of film/media in the classroom with a humanistic philosophy. This philosophy still permeates the movement today.

Ron Sutton, as the first Executive Secretary of NAME, attempted to form a cohesive network through a democratic but weak confederation system. NAME charged no national dues, but relied on grant monies from the National Endowment of the Arts, Encyclopaedia Britannica, and others, along with volunteer workers on the regional level. The organization worked well on information flow while the money lasted, but when grants grew scarce, many volunteers also quit giving. Many, who like the participants of the gold rush of the 1800's were along for the adventure or fame or power, had gained their goals -- got better jobs, more money, published books, held conferences and gained recognition. Thus they floated above the grass roots and usually lost touch with real classroom situations and problems.

Teachers of media were unorthodox and so were their methods and approaches to media. Some teachers had grants of various kinds to try out and document their ideas as did Hartke and Freeman for their film/book combination program or as Ralph Amelio did with his WILLOWBROOK CINEMA STUDY PROJECT (Dayton: Pflaum, 1969) or as Roland G. Brown did later with his A BOOKLESS CURRICULUM (Dayton: Pflaum/Standard, 1972) at Ridley High School in Folson, Pennsylvania. The AFI funded fifty or more on site model curriculum programs around the country. Some like the one in Red Oak, Iowa, under the direction of Ron Curtis, have grown into impressive programs. The Southwest Iowa Learning Resources Center is known not only in Iowa but throughout the country, especially for the "Media Now" program. Other teachers relied on their own films/resources and borrowed from friends in order to bring non-print media into the classroom. Where ever there was a darkened classroom or kids were in some way "doing the media" enthusiasm was rampant. (The phrase "doing the media" refers to the methods used in the projects in the book DOING THE MEDIA, edited by Kit Laybourne, The Center for Understanding the Media, 1972.)

Into the Seventies

Media classes gradually became accepted and integrated into the curriculum of many but not all high schools and junior highs. The methods, approaches, and problems of media are as varied as the teachers and students and schools involved. There are 1) production oriented classes with the philosophy of learning by doing in order to communicate, 2) criticism oriented classes where students observe film and TV shows, etc. and write or talk about them, 3) history of film classes, 4) aesthetics of film classes, 5) film as art strictly speaking.

At first, production classes met more resistence because of high budgets needed and because many administrators and others could not understand why schools wanted to teach kids to make films if jobs are so scarce in the filmmaking field. An analogy that seems easily understood is to ask in turn if we expect every kid to whom we teach writing to become a professional writer. Of course, it goes without saying that visual communication tools must be taught to students because visuals are communication just as reading, writing, and speaking are. The other approaches to media have all at times encountered resistance from administrators or other teachers even, but never from kids nor as far as I know from parents.

At present, there is almost no coordination of media classes or curriculum on any level. Media classes that substitute for English credit vary and differ from school to school (as they probably should). This lack of coordination, standardization, and sequence becomes a problem for students who must change schools, even within a district or city. A student coming from a media class that has done only readings about TV is ill prepared to fit into the middle of a live video tape production mid way through a quarter or unit. The problem is compounded by lack of materials or even lack of books along with over crowded classes where the teacher cannot take the newcomer aside and tutor him on the production fundamentals he has missed.

The answers for the problems of low budgets and mobility of students are not in sight at this time. Moreover, student mobility is not a problem unique to media classes. It is a concern in most parts of the curriculum, but there are solutions for English according to Nancy Dodd in her article, "Curriculum Shock." (ARIZONA ENGLISH BULLETIN, April 1973, pp. 16-19) The solution for mobility in media classes most probably lies in much smaller classes where teachers are able to work more on an individual basis with students rather than like an assembly line.

The above mentioned problems of lack of materials (because of low budgets and misplaced priorities), mobility of students, too large classes for lab productions, are not the only ones. An additional lack is that of qualified teachers who are trained in the use of media and are truly devoted to media. All teachers, of course, should be devoted to what they teach and the students with whom they work, but media requires extreme devotion because at this point most teachers must support their programs financially, attend conferences and workshops on their own time with their own money, devote an exorbitant amount of time and energy to the program while working with too many students. All of these factors tend to wear the media teacher down to a frayed bunch of nerves after a few years, especially if he is conscientious about doing a good job and having his students go through the "process" and yet come out with the best "product" possible. The early media teachers were true pioneers, who learned everything the trial and error way by doing it with their students with almost always no prior knowledge or benefit of background training from college courses.

While there have been college or university courses in film study and criticism since the 1930's, (Sutton, p. 6. Also see "Search for Cinema: Film Criticism in the 30's and 40's," JOURNAL OF THE UNIVERSITY FILM ASSOCIATION, Vol. 25, No. 4, 1973 pp. 69-71+) only recently have film and TV production courses been initiated and aimed at teachers in elementary, junior high, and senior high. Happily, many colleges are now offering these educational oriented media classes so future teachers will be better prepared. In addition teacher workshops are widely held. Some school districts sponsor them for inservice credit or colleges, universities, media teacher organizations sponsor them with and without credit. To become aware of opportunities, teachers should contact a regional media group such as Southwest Institute of Film Teachers or read such magazines as SUPER 8 FILMMAKER, FILMMAKERS NEWSLETTER, or MEDIA AND METHODS.

As media classes in schools have become more and more popular, administrators have tended to open up classes and assign any teacher who will take on the assignment. Some times this is a happy solution, many times it is not if the teacher is only a movie buff or one who thinks "anyone can teach media" and it will be just a "fun class." A teacher who expects media teaching to be easy will surely kill the whole program.

Another way to self destruct the media program is for the principal unwittingly or otherwise to overload these popular classes so that the teacher absolutely burns out within 2-3 years. Photography teachers, for example, do not have classes of 35 or more students with only one or two cameras. Every student in filmmaking should have access to a camera. Thirty-five students can possibly work on a class film, but there is little individual learning going on compared to a group of only 4 or so students doing a movie, or better yet each single one doing his own script, story board, filming, sound, and editing. And has anyone ever visited a TV studio and seen 35 staff members trying to put on a production? Of course not! Yet this is the approximate situation for many media teachers today.

The needs then are for realistic budgets and class sizes (especially for lab and production type classes), and for better qualified teachers. With these considerations the media teacher can be flexible enough for the mobility of students.

What's to Come

In the immediate future all teachers must become mediate teachers, to use Frank McLaughlin's term. Besides English teachers, social studies teachers have been foremost of subject matter teachers in using films and TV in the teaching of contemporary units. Many even accept student made films as projects in lieu of term papers or compositions as English teachers do. This is great, but media teaching means more than turning on a projector and letting it run or showing video taped programs. The teachers in all subject matter disciplines must realize that the nonprint or visual media are just as important as the linear media and begin to teach them in the same ways. Therefore, all teachers must be trained in media education. All teachers have long been encouraged to require students to do their best writing and spelling in science papers, for instance, as well as in English. Why not require a student to question the quality, approach, technique, etc. of a TV science program or film as well?

TV is the undisputed medium of "everyman." Therefore, everyone should study it. English classes and social studies classes will still be the leaders in discussing and critiqueing commercials and advertisements, but drama teachers should utilize TV dramas for class study and the list is endless. TV production classes should be done by the school media center with a bona fide director to teach the classes the same way photography or graphics is done -- with a small realistic number in each class so that it is a true lab situation. Communications classes should teach the essentials of TV and film with a stress on communication techniques.

Film will become the classical art form and will be studied as such in art classes, which will teach the history, appreciation, aesthetics of the medium and how it has evolved. Film projects will still be done in classes other than art, but there the emphasis will not be art as such. In other words, for future art classes acetate will fill in where oils have left off.

The pop art medium will be video. As strange as this may sound to some, for several years artists calling themselves by various names have been experimenting with video as art using synthesizers, oscilloscopes, and colorizers making weird and sometimes beautiful patterns to music or as accompaniment to dancers cast in surreal modes by chromo key and other video techniques. WGBH in Boston, for example, has had an artist in residence for several years using grant money simply to experiment with this medium. Some of the shows and programs produced by Stan VanDerBeek and Ron Hall show the promise of things to come in this technological medium. The computer films of the Whitneys in the 60's and those of others such as Stan VanDerBeek lead naturally into using computers and video. (Gene Youngblood, "Computer Films," EXPANDED CINEMA, NY: Dutton, pp. 222-39.) Even much of the animation seen on TV now is done with computers instead of the tedious process of hand drawn cels used by Disney and other film animators. Not only is video art being produced on the East Coast, but also at various California schools in Los Angeles and San Francisco including the National Center for Experiments in Television in the latter city. (Brice Howard, VIDEOSPACE, National Center for Experiments in Television, 1972.) Even video art festivals are beginning to appear around the country much as film festivals began back in the 60's.

As the futurists say, "If we get over the hump..." -- the period of economic depression, suppressed budgets for everything except the military, the after math of Watergate, shortages of fuel, food, and the whole morass in which we now find ourselves -- the future will hold a vastly different life style for all of us, at the very heart of which will be the nonprint/electric media and communications.

2000 and Beyond

The 21st century will see vast changes in our systems of values, economics, government, social and religious. All of which will involve education and nonprint media. Much of the educational process will take place in video computer learning centers in the home where they will be as commonplace as TV sets and phones are today. ("Communications Explosion," a film from the CBS 21ST CENTURY series, distributed by McGraw-Hill Films.) The telecommunication skills will be learned at an early age and not limited to high school juniors and seniors as they are primarily done today.

The production media people will be the eccentrics because they will be of a minority who will still meet and work in groups. People as a whole will commute less because most jobs will be performed at home via communications systems. Travel will be strictly for pleasure via high speed mass transit using low energy superconductors. ("Superconductors," ACI Films, Inc.) To support a system of intricate communications with what today would be vast overloads, new sources of energy will be utilized using lasers. Even new energy sources such as gravity (Isaac Asimov, "The Cosmic Subway Line," AMERICAN WAY, June 1975, pp. 8-9.) may be needed to supplement solar and wind power for feeding the energy hungry communications systems that will be needed to keep man in contact with his fellow man. Most surely by 2000 earth people will be occupying space labs and space cities to relieve our over populated planet. According to Gerald O'Neill, the Princeton physicist, we now have the capability to put space labs for 10,000 persons into orbit where they will be mini-cities. (Gerald O'Neill, "Predictions About the Future," NOT FOR WOMEN ONLY TV show, ABC, Tuesday, July 1, 1975.) Interplanetary telephone calls will be common and the imagination boggles at the thought of the future in telecommunications, tele-entertainment, and programming of various kinds.

According to futurist writer, Isaac Asimov, we will control our birth rate by the 21st century and women will have to be involved in activities other than motherhood and homemaking exclusively. The "aggregate" or tribal family will be made up of children of several marriage unions of the parents and since women will be able to support children themselves, they may or may not choose to go through the formal marriage ceremony, but instead may simply live together as a few couples do today. Religion will consist of many cults, but no single one will be exclusive and purport to have exclusive answers. Instead religious tolerance will truly evolve. (Isaac Asimov, "Predictions About the Future," NOT FOR WOMEN ONLY TV show, ABC, Tuesday, July 1, 1975.)

Alvin Toffler, author of FUTURE SHOCK, believes that future political systems will not involve names, such as socialism, etc., but will be occupied with solving problems on a regional and/or common relevance basis, i.e. those suffering famine or draught will work together for solutions without engaging in destructive warfare. ("Predictions About the Future," NOT FOR WOMEN ONLY TV show, ABC, Tuesday, July 1, 1975.) Here again, telecommunications will play a major role in communication between peoples. McLuhan's concept of a global village will have arrived.

Individuals will have more freedom to be creative Hazel Henderson, writer with the Center for Growth Alternatives at Princeton, believes because computers will do much of the drudgery and systematic chores much as computers today have taken away the hours formerly spent by accountants and bookkeepers in pouring over figures. People will be able to fuse individual goals with communal ones, thus avoiding alienation that could be a pitfall in such a society. ("Predictions About The Future," NOT FOR WOMEN ONLY TV show, ABC, Wednesday, July 2, 1975.) With these advances in technology will come a vast amount of time for what we now consider "leisure time." The factory system caused us to make a distinction between work hours and play hours. In the future jobs will have to be redefined. At the very center will be communications systems, computers, and the nonprint media.

Will books and libraries go out as in the futurist film ROLLERBALL, where all information is stored in a computer complex? Will it be a crime to own books as in the book and film FARENHEIT 451, 1984, and other futurist books? Will computers attempt to control man and make their own decisions as Hal did in the film and book 2001: A SPACE ODESSEY? Will political control fall to those who control the media as Big Brother in 1984, or to those who control the cloning in BRAVE NEW WORLD? Will we be forced to die at age 39 as in BRAVE NEW WORLD? Or will the future hold more positive and optimistic options for us such as choosing when to die and how as in the book MORE and film SOYLENT GREEN? Or as Dr. Michael DeBakey, the famous heart transplant surgeon, believes will we be able to replace worn out or lost body parts with artificial ones -- liver, kidneys, heart, lungs, eyes, limbs, blood, etc. -- and live for hundreds of years? ("Predictions About the Future," NOT FOR WOMEN ONLY TV show, ABC, Thursday, July 3, 1975.)

The electronic nonprint media have come a long way in the classroom just as they have come a long way in our every day lives, but there is a long way to go. Indeed, we have hardly begun. What a truly exciting time to be alive and to be an educator with a part in the media movement -- if we can get over the hump...

TECHNIQUE AND THE FILM EXPERIENCE: ENLIGHTENMENT OR OVERKILL?

Karla Frandson, Arizona State University Graduate Student

> "At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable." - Thoreau

Jerome Bruner in ON KNOWING: ESSAYS FOR THE LEFT HAND (Harvard U Press, 1963) regarding art and man's relationship to it, speaks of the fear that knowledge will negate the pleasures of innocence.

Robert Sample in "The Intuitive Mode: Completing the Educational Process" (MEDIA AND METHODS, May/June 1975) decries our exclusive emphasis on the "rational, conceptual, and linear aspects of learning" and asserts that the analogic, the metaphorical, the intuitive functions of the human mind are equally important and must receive attention "if education is to produce the kind of integrated mind that the complexities of contemporary life require."

Okay, so much for the high-flown phrases. What has all that got to do with film in the English class?

What it all has to do with is my own uncertainties as to "teaching" film, what and what not to bring into the classroom as far as film technique is concerned, how much to discuss, what to analyze. Add to that the exhortations of many experienced film teachers not to kill film through over-teach, not to dissect films to their death. Now, specifically, is there value in teaching about various techniques and students' familiarity with film terms and recognizing certain techniques? Or is it another memory schtick. . .something easy to test "objectively" (Film # 2 used six rack focus shots--True or False?; List, for 9½ points, the seven camera angles used in Film # 29-B) and a surefire way to engender groans and/or explicit obscenities at the sound of a projector?

Far be it from me to mess with spontaneous enjoyment, let alone the metaphoric mode!. . .At least, far be it from my intent. Nevertheless, I carry the label "teacher" and that's sufficient grounds for skepticism right there. Reluctantly, I pocketed my favorite two-headed coin and gave the question some thought and reading time.

While the closing legend of "The Fan" (Mass Media, 3 min., Color, $7.50) reminds us that everything sounds good until you know something about it, I have never been able to swallow the old "ignorance is bliss" line. Understanding does not preclude enjoyment; it does broaden the spectrum of what one is able to appreciate.

Like a traveler who knows little or nothing of the language in a foreign country, lack of visual literacy in this age of electronic media can cheat us of insights, information, and a world rich in imagery and metaphor; it can also make us vulnerable pawns to those who do understand the machinations of media. (A few excerpts from THE SELLING OF THE PRESIDENT, 1968 should provide sufficient support for that, no matter what one's politics).

Obviously (I hope), I'm not talking about memorizing lists of terms and definitions or frame-by-frame analysis of every film viewed. What I am refering to is an awareness of basic film techniques and the clues they give us, the reactions they often trigger, the impressions they can create.

The key then, as always, seems to be in knowing your students and going from there. With one group of freshman students, the procedure that worked best was to view the film, discuss their interpretation(s) of the film and what they thought the filmmaker was trying to communicate, share our feelings and reactions to the film and/or particular sequences, and then to view the film again with a special eye out for the techniques or devices employed to create those feelings or impressions--e.g., rack focus in the close-up of boy and gun in "The Hunter," (ACI, 10 min., color),use of low and high angle shots in "The Hangman," (Contemporary, 12 min., color, $15), multiple exposures in "New York, New York" (Pyramid, 16 min., color, $20).

In short, a knowledge of film technique is a necessary, though not sufficient, component of visual literacy. We need a new set of eyes; we need to "fine-tune" our ears. There's looking and listening; there's seeing and hearing. The former are physical functions common to most of us, the latter active arts acquired by all too few.

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SHOPTALK:

Trying to puzzle out the incredible popularity of the disaster films of the last few years, Charles Champlin, film critic of the LOS ANGELES TIMES, came out with these tentative ideas. ". . .watching TOWERING INFERNO I had the feeling as I did when I saw AIRPORT a few years ago, that there was an overlooked ingredient in its success. Each in its way celebrates work, and people who take pride and find pleasure in their work.

. . .

AIRPORT looked at work and saw how it was done, and admired it. Kennedy, taking the controls himself to rock the beached whale of an airliner out of the mud, was a terrific mixture of know-how and courage.

And so, precisely, was Steve McQueen as the fire chief in TOWERING INFERNO. He was in a real sense a blue-collar executive, up from the ranks, working shoulder-to-shoulder with his men even now and sending them to no risks he hadn't taken or wouldn't take himself.

TOWERING INFERNO looked at work as well, gave us the savvy and the complexity of it, the danger, the heroics and the results of it. Paul Newman was a carefully calculated hero (as Lancaster was)--aligned with the dubious types who ride swivel chairs in lush offices and don't know what the realities are, but restless and unhappy with his confinement and on the verge of dropping it all in favor of the wilderness where a man can breathe deep and work with his hands.

. . .

AIRPORT and TOWERING INFERNO were populist pictures in a double sense, earning a mass appeal through their dimensions and their dramatic ingredients, but appealing also to a large working audience through this honoring of skill.

The work ethic was thought to have gone into a decline--long before unemployment became a grievous national ailment. But what actually went into early decline was the number of jobs which gave a man occasion for pride in his work. You hate to think that watching men do something skillfully has now acquired an overlay of nostalgia, though in part that may be it.

But my guess is that the response to Kennedy or McQueen figuring things out, doing things, taking charge, is older and deeper than nostalgia. In a leisure-time, spectator, consumer world, they speak (to put it a little too tidily) to the pleasure of achievement rather more than to the achievement of pleasure. They demonstrate that it is not entirely old-fashioned for a man to be proud of his work." (March 6, 1975, p. IV-1)

CENSORSHIP: A CASE STUDY OF THE FILM, "WALKING"

Jacqui Goeldner, Boulder Valley High School, Boulder, Colorado

"Hmm, I guess I'm lucky to be teaching where we have few censorship problems," might well have been my thought as I finished reading Ken Donelson's article, "The Censorship of Non-Print Media Come to the English Classroom" (ENGLISH JOURNAL, December, 1973). In the article Donelson warned that, "censorship of non-print media threatens to become as big a problem for English teachers as censorship of printed matter." In a second article, "Censorship in the 1970's" (ENGLISH JOURNAL, February, 1974) he predicted that censorship is likely to continue and possibly to increase, going on to suggest six remedial or preventive measures. Of these, I should like to emphasize the fifth: "Each English department should establish and implement a formal policy to handle censorship." At the time I read the first article, my interest was casual; by the time I had read the second, I had been under attack for six months for showing a six-minute film, "Walking." I offer my experience with "Walking" as a case study to support the contention that every department or district adopt and follow a controversial issues policy. When this is not done, everyone involved suffers: the students who lose the benefits of creative teaching; the teachers who must take time away from teaching to defend themselves; and the protesting parents who, failing to find support for their dissatisfaction, must feel only frustration and disappointment.

Though in the past five years an occasional parent had complained about "street language" in such books as CATCHER IN THE RYE, I had enjoyed a somewhat euphoric "It Can't Happen Here" attitude about censorship successfully bringing about the banning of either a print or a non-print media in our community. After all, we were not only located in a university town, but also enjoyed the prestige and liberalizing influence of such "think" industries as the National Bureau of Standards and the National Center for Atmospheric Research.

My complacency should have begun to crack earlier. The signs had been there, for a small but vocal segment of the community had in recent years become increasingly critical of our English Department, our high school, and our district educational program as a whole. With each small success this group became both louder and better organized, while the majority sat back, unaware of the impact such a small group was having on district administration and the school board.

While a majority of parents had lauded our department as it moved away from a tenth, eleventh, twelfth grade required English program for the past seven years, a few protested. The department had increased offerings for a variety of abilities and interests at the eleventh and twelfth grade levels, including such electives as Sports Literature and Science Fiction for those not quite ready for Hawthorne or Shakespeare. However, little had been done to change the tenth grade curriculum until the fall of 1970 when we instituted a too-hastily constructed learning packet program for the one semester required sophomore course. Criticism, largely justified, came from parents representing a wide range of educational viewpoints. Eleven of the English faculty, agreeing with critics that change was imperative, met the following summer and worked on curriculum with the guidance of the university's school of education. One of the outcomes included an emphasis on the use of a variety of instructional materials (sensory awareness activities, multi-media presentations, records, filmstrips, and short films) in order to stimulate students to write creatively, honestly, and with greater depth of feeling than the "What I Did Last Summer" approach usually elicits. Thus, a committee scoured film catalogs, ENGLISH JOURNAL articles, and MEDIA AND METHODS "best short films" lists to make selections. We chose the films, "The House that Jack Built," "Charley Squash Goes to Town," and "Boomsville" in addition to

"Walking." The selections were made to enhance the four units of the sophomore Introduction to Secondary English course: Confrontation with Self, Involvement with Others, Search for Meaning, and Ideas in Conflict. Our staff was enthusiastic about the short film approach, not only because of quality and thematic considerations, but also because they were all we could afford. Furthermore, they accommodated beautifully a fifty-five-minute-period show, write, and read-aloud lesson plan.

This year we had decided to re-order "Walking" because it had been a special favorite the previous year. Most of those who had seen it agreed with film critics who had nominated it for an Academy Award in 1969. It had also received an International Film Festival Award in the same year at Chicago, Toronto, Barcelona, Krakov, La Plata, and Rio de Janeiro. In addition, we ordered three previously unused films, "Rupture," "The Toymaker," and "In a Box." Thus, short films had become an accepted part of our sophomore curriculum -- perhaps to the dissatisfaction of parents who preferred the "good old English" 3 R's of reading (the classics), writing (five paragraph essays on assigned topics), and rigor mortis (of interest).

As if inspired by their ability to "make teachers run" those who found fault with the learning packets and the English curriculum, turned to mount an attack against the school administration for permissiveness in general. They cited practices such as operating without passing bells or hall passes as well as optional assemblies and an open campus -- all of which have been generally appreciated by the faculty of ninety and the student body of 1,700. The freedom to make choices had been one of the factors contributing to a healthy, mutually-respecting relationship among faculty and students. This open environment stimulated a climate of questioning and challenging the accepted point of view, resulting in all sides of controversial issues being entertained both in the classroom and in the halls.

If a segment of the community's traditional attitudes was not apparent to me in its criticism of liberalized English curriculum and a "permissive" high school in general, it should have become so when this small but powerful citizens' group garnered forces to shoot down a new district health education program the previous spring: sex should be kept out of the schools. When a modified program was adopted last year, it was curtailed and made voluntary.

Shortly after the first fracas over health (sex) education, much the same group criticized the humanities when the high school was selected to receive a National Humanities Faculty grant. Packing a school board meeting and monopolizing the regular thirty-minute time for individuals to speak out on the issues, opponents pointed out some humanists were not Christians and, indeed, Michaelangelo had probably been a homosexual. The motion to approve the grant was tabled; NHF had to be notified the school would be unable to accept the grant. Once again both teachers and students lost excellent growth opportunities at the hands of a pressure group. Perhaps feeling a little heady after these victories, the vocal minority was ready for new ones.

Blissfully unaware of the impending controversy, I entered my classroom on the second Friday of a new school year, feeling good. I again was going to show "Walking," which had been seen by several classes (some 275 students) the year before. I knew they would like it and that it would inspire them to write openly and honestly. Hopefully, the film would again reach out to students on an individual basis. Its theme of individual beauty had been emphasized in its distributor's summary, "The casual slouch of the ruminant male, the proud strut of a vital female. . . Walkers old and walkers young, idlers and go-getters, all are seen doing their characteristic pedestrian 'thing.' In an abstract visual poem, the humor and individuality of the various styles of walking -- and by extension styles of living -- are accented by a lively rock music score, the sole commentary of the film." I thought this was a really "in" way of celebrating good, old-fashioned Emersonian individuality.

As I introduced "Walking" to the class, little did I realize this was to be my introduction to a new phase of censorship, that of non-print media. I said, "This is an animated cartoon show with a lively rock background. When we've finished watching the film, I'd like you to respond to it in your journals. Since there is no narration -- just music and pictures -- you may want to pretend the producer has asked you to write a narration for the film. What would YOU say? Or perhaps you will simply want to put down your thoughts or feelings. Or thirdly, you may want to tell what you thought of the film -- fancying yourself a critic. These are only three suggestions; feel free to respond in any way you wish." The preceding year an American Studies class studying imagist poetry had been asked to respond with their own imagist poems. I showed the film.

After the showing the students opened their journals and began writing, with only a few staring into space, frowning in frustration, or even needing to ask for further instructions. I worked quietly at my desk as they wrote, unable to foresee the impending storm. It was only later that I was able to piece together the causes of the controversy.

It seems that that very day a student who had seen the film in a colleague's class went home and informed his mother that he was embarrassed by a brief series of nude figures in the film. I immediately recalled the sequence -- first a boy, then a man, then a woman. The camera shot a pert boy tripping across a room in the flesh as unselfconscious as only a young child can be. The scene shifted to an exuberant adult male, a kind of animated Greek sculpture. He was quickly succeeded by a smiling female dancing to the lively musical background. Her breasts undulated with her body as she danced to the lively rock background. These three quick sequences flashed on the screen individually; at no time were their actions interrelated. The entire sequence lasted possibly thirty or forty seconds and seemed essential for artistic reasons -- to depict the beauty of the uniqueness of every individual even in a mundane pursuit as simple as walking. The nude figures provided still another way to show the beautiful variety that characterizes people, whether of sex, age, size, temperament, movement, clothing or lack of it. The mother called a friend, who was likewise offended. The two women initiated a complaint with the assistant supertendent of schools, first by telephone, then in writing.

The following Tuesday, our principal beckoned me (as the one who had ordered the film and encouraged colleagues to show it) into his office just as I was pulling my morning mail from my box. He informed me of a call from the assistant superintendent reporting the mothers' complaints. He asked if the film was still in the building; of course, he wanted to see it.

After viewing it, he fully supported those of us who have shown it and encouraged other school personnel to see it during the day. Consequently, teachers, counselors, librarians, and para-professionals saw it. Their reactions varied. The library secretary, also a parent, said, "I was frankly embarrassed by the nudes. The boy was not so bad, but the girl was like a prostitute. In very poor taste,I thought. She was so voluptuous. The nudes were only put in for the shock value. They could have been left out." The A-V technician disagreed, "Oh, for heaven's sake. There was nothing to it! The movie is a cartoon you know." A librarian concurred. Another parent, a former teacher now working as a half-time para-professional said, "You know I'm a prude, and those scenes did bother me. As a former English teacher, I would have felt a bit queasy showing "Walking," but the teachers got such great results, I'm glad they showed it. I never got results like those in all the time I was teaching."

She was referring to short journal responses like these:

> Walking, sauntering, marching, swaggering, striding, bouncing, loping. The film became alive with movement. And each movement, each walk, illustrated a personality, and a mood of that personality. It was a sidewalk ballet, a skittering portrait of life. It was an all right film.

Those opening verbs are enough to make any English teacher feel good -- not to mention the metaphor, "sidewalk ballet." This was just one example of a descriptive response. Other students concentrated on their own feelings:

> It was relaxing, very relaxing. The vibrations of sound tingled to get inside of you, to be a part of you, and you become a part of it.
>
> It was wavering, undecided, dishonest. It was teasing your brain. Come, take part, enjoy, listen, stay still! Look!
>
> Ah, yes it was working...slowly I was drifting away, away from my shell and becoming light, light enough to dance on the vibrations, to follow as my will would have it be.
>
> Dipping into the orange and red, diving into the blues and greens. Slipping into the purples and black.
>
> The music died and so did I. I had become a part of myself and had joined to form one unit. To stay on the earth as long as no sound came between us.

Still a third student philosophized:

> This film seemed to say a lot about life and people. The beginning showed people walking or just standing, and they gave one the impression that they were all strangers to each other. Rather as if they had all built walls around themselves. It had all those people 'alone' in a very crowded world.
>
> When they showed the different types of people and their walking or running maybe the film was trying to show that everyone is himself. Perhaps the film wants to realize that people _are_ life -- they cause it, they make it, they _are_ it.

Our principal supported us fully. Indeed, he asked me to show the film, explain my objectives, and read sample student responses to the school parent-teacher organization (the Citizens' Advisory Council) scheduled for that evening. I agreed to do so.

That evening some fifty parents and teachers and even two school board members came. I introduced "Walking" within the context of our objective of encouraging freshness in writing through multiple objectives, re-stated the assignment as I had given it to the students, and concluded by reading three student writing samples.

Those samples included this poem:

The life of one's thought,
the times of movement. The speed
of ever changing numbers. The

force of man's weight upon his
self.
For in us is this movement,
the movement of one's spirit and
soul. The motion of walking is
always ours, the inner thoughts
and joy of you and I.
One step leading to another,
and another. This wonderful
action showing each and every
person we are alive! Where will
that next step lead you?

While the majority of the CAC members enthusiastically supported the film and the way it was used, the mother of the complainant quietly left. The next day she called the district Language Arts Coordinator and the Assistant Superintendent demanding a reshowing of the film. She later said in a letter of October 17, "The tone of the group was so overwhelming that other people's views that could have been expressed felt threatened to do so at that time. No previous announcement was made that the film would be shown that evening, catching some CAC members themselves unprepared. Since I missed that presentation, I requested another showing. It was scheduled at the Administration Center and I was given about thirty hours prior notice of such a showing. We shared the viewing with all the district's Language Arts committee (including the district Language Arts Coordinator, high school English department heads, and junior high and elementary representatives.) A vote was taken with thirty-one opposed and seven in favor."

Recalling this meeting, the Language Arts Coordinator stated, "The plan was to view the film, then discuss it and our stance toward control of materials used in English classrooms. Just before the meeting started, the Director of Secondary Education informed me that he had invited some parents to view the film with us. After the show, parents and teachers discussed the film sometimes with a good deal of heat. One parent voiced the opinion that the film ought to be sent back to Africa because we have morals in America. Finally, a parent proposed that a vote be taken as to whether or not the film ought to be shown to students: teachers were asked not to vote. The vote against the film was to be expected, since the parents in attendance were there to protest the film."

In the heat of the discussion my name was mentioned, even though I was not present to defend myself. Because of the "angry tone" of the group my department chairman refrained from informing the group of the fact that the film had also been shown to three other teachers' classes. The principal also suffered from being, in a sense, "tried" *in absentia*. Surely, this involved deprivation of basic rights of the accused.

In retrospect, the coordinator suggested, "I learned a lesson from this experience, i.e. never confront a group of parents/citizens who have gathered to protest materials. Insist that the District Policy on Controversial Issues be enforced. This policy channels protests through a rational procedure, allowing reasonable people to make decisions with less heat and more light."

However, in a letter dated October 17, 1973, and addressed to the Assistant Superintendent of the district, the same mother who had demanded a special showing of the film attempted to spell out her charges. (As you read, note how generally haphazard and contradictory their objections seem.) "I find many objections to its being used for any class regardless of age...Along with psychedelic colors and grotesque figures went the very stimulating type music and beat. When the nude scenes appeared, the intensity of volume in the music's loudness was evidenced. The so-called subtlety was there. It was indeed penetrating and politic (skillfully adapted to an end). To an average 15-year-old boy that mine is, it spelled stupidity and silliness...."

Since the writer didn't define what she meant by "stimulating," it is difficult to know whether she was referring to sexuality or not. Further, if it seemed "stupid and silly" to her son, one wonders how it could have proven penetrating.

The writer continued in a similar vein: "And, this is supposed to stimulate him to write more creatively! The time wasted on such nonsense could have been used in so many more constructive ways. Surely, there must be films available that can meet English class needs so much better than this trivial film, but the immeasurable damage has already been done. How can we know how each child's sub-conscious (sic) was affected by this film's approach?"

Again one questions the logical connection between "triviality" and "immeasurable damage" to the child's subconscious.

The letter continues by leveling charges against the principal and teachers "who believe in presenting outside materials regardless of how controversial they may be and continually introducing questionable book lists, films, poetry, etc., under the guise of academic freedom...Their only deterrent is parents who have communicating children who are willing to report objectionable materials as they see it...I as a parent, feel God gave me a definite role to play in guiding my children to maturity." Finally, she labeled the film as "trite, devious and insidious," again leading one to wonder how something so silly, trite, and frothy can have such damaging effects.

This letter, co-signed by a second mother, was sent to three members of the school board as well as to the Assistant Superintendent. Neither the building principal nor the two accused teachers even saw the letter until an official hearing was finally held before the district's Controversial Issues Committee seven months later, on May 7.

If the Assistant Superintendent had acted properly on October 17th, he would have promptly referred the ladies to the Policy on Controversial Issues, issued by the district in 1970. The section, "Procedures for Handling Complaints," closely following the National Council of Teachers of English Right to Read publication, sets up a fair, workable procedure that would have protected the rights of all involved parties. Its introduction recognizes "the right of individuals and groups to present legitimate complaints concerning instructional materials and educational activities in the schools." Going on, it recognizes occasional indiscretions on the part of teachers and recommends the following guidelines be followed when a complainant feels a violation has occurred:

1. Most difficulties can and should be resolved at the building level. Isolated misunderstandings, often the result of faulty communication or misinformation, can usually be resolved through informal inquiry and discussion with principals and teachers.

2. Should an issue of substance remain unsolved, the complainant should be requested to make the complaint in writing using the appropriate complaint form...The building principal should then hold a meeting as soon as practicable of the parties named in the complaint.

3. If the issue is resolved at this meeting, the only additional action necessary would be to send a copy of the complaint form with resolution reached attested to by the parties, to the appropriate Director of Assistant Superintendent.

4. If the issue is not resolved to the satisfaction of all parties involved, the complaint will be sent to the chairman of the Issues Commission.
   The Issues Commission shall consist of the following members:
   - 4 classroom teachers
   - 1 building principal
   - 1 instructional services person
   - 1 media specialist (librarian)
   - 4 lay citizens

   The Issues Commission members will be selected by lot by the Superintendent in June of each year prior to the ending of the school year, to serve during the following school year.

Eight months of needless frustration could have been avoided if items one and two had not been bypassed. If item one had been followed, the problem would have been discussed at the building level; in the event of an impasse at that stage, the complainant would have been asked to follow step two and write specific charges on Form A or B. Question two of Form A asks, "Why do you object?" This question was never clearly answered in the complainant's letter. Only after these two steps failed should the matter have been taken to the Issues Commission.

In this case the Assistant Superintendent allowed the two complainants' letter to lie unattended from October 17 until April 2, when the Commission finally was asked to convene to study Forms A and B, submitted by the ladies. The accused parties still have never seen these forms, even though the policy clearly states, "The building principal should then hold a meeting as soon as practicable (after the forms are completed) OF THE PARTIES NAMED IN THE COMPLAINT."

Only on May 7, seven months later, having never seen either the letter of complaint or Forms A and B, did the accused learn the identities of their accusers or the nature of their charges!

This May meeting (at which the two ladies confronted the two teachers and their principal for the first time in the months-long problem) pointed up the wisdom of item one of the policy, for a healthy exchange of ideas was held. For instance, one commission member asked, "Should all nudity be banned?", and the example of elementary students studying a unit on Africa where the people wear little clothing was raised. One of the parents said that as a Christian she objected to this type of film and that such materials should be properly screened to avoid controversial incidents. It was pointed out that what one parent might find objectionable might not only be perfectly acceptable to another but also desirable; a pluralistic society allows various points of view.

After two and a half hours of intense discussion, the committee adjourned. Finally, eight days later my colleague and I were informed that the committee had decided in favor of our professional judgement. "The material, issue, or practice is compatible with the criteria and guidelines of this policy statement and should not be restricted."

After eight months the issue had finally been settled. One of my students summed up his disgust with the situation when he said, "If it (a nude) is in Rome, it's art; if it's in this town, it's pornography." He went on to describe how "this lady from our church" had called his mother to attend the September afternoon showing of "Walking." Her son had insisted it was a good film, and after seeing it, she had agreed. But when one or two individuals can call out their like-minded friends and exert concerted pressure that is seriously heeded by high-level administrators and school board members, then the rights of the majority of students who desire imaginative education and the teachers who take professional pride in providing it suffer. This is tyranny, and it can be met only by adopting and following a sound controversial issues policy.

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SHOPTALK:

The David Carradine, star of "Kung Fu," may not be the only person who has lamented the end of movies with happy endings, but he almost certainly is the only one who ever took out a full page ad in a newspaper ("Calendar," LOS ANGELES TIMES, Aug. 18, 1974, p. 4) decrying the loss of happy movies (at the cost of $4,600). His brief letter (answered by Gregg Kilday's "Happy Endings--Are They Gone Forever?" LOS ANGELES TIMES, Aug. 25, 1974) follows:

"I saw a movie last night that made me mad! It was so sensitively conceived and directed, so truthfully portrayed, so unique in its style and progressive in its outlook, that I was transported. Then I saw the first hint of the souring of my apple: The setup for the unhappy ending to come; and I began to curse the moviemaker silently.

Sure enough, by the time the lights came up I was plunged into despair at the loss of lives, the blackness of fate, and the general lowness of most of the human race; all done with great dramatic significance, philosophical depth and tragic beauty.

What is it that if a movie is not stupid, violent, dirty, silly, scary or weird, it must be sad?

Why is tragedy the only kind of significance we understand?

We, as the moviemakers, have the power to do anything. We can make our characters live or die, triumph or fail. We can change history if we choose. Or the future.

It seems to me as an audience, that the moviemaker is always trying to get me.

I don't know why. All I want is to be happy, and uplifted, have something to do on a Saturday night; have a good time, have some hope on Monday.

It would be said that the movie needed some bite to make it at the box office, and yet, if, at the last, things were miraculously to turn out for the best, I, for one would walk out of the theatre with such glee that I would recommend the movie to everyone I saw on the street. In fact, the movie has not been successful, anyway. So, what is it for, then?

Here in Hollywood, we are making the world everyone's children will grow up in.

I would like to pledge my own life and my career to the corny ideal of giving joy. To finding significance in hope and love.

I think I can make money and get famous doing this. After all, is it eccentric to want to be happy?

Please give me a happy ending."

INTERWEAVING OLD-TIME RADIO AND INTERPERSONAL COMMUNICATION: RATIONALE, METHODOLOGY, AND WEEKLY AGENDA

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When I first began teaching old-time radio, in an American Literature class, I used a thematic approach. Students were to get a feel for old-time radio and apply this to the English curriculum as a basis for writing and later for a more advanced study of American drama. The following year I was asked to use this unit as a basis for a junior-senior English elective in Communications. Old-time radio's versatility made this possible.

Communications, a new-old discipline, has many facets. So, it is necessary to get the course in perspective. What are the major goals? These evolve:

1. The students will learn basic communication skills
   to write clearly, correctly, and effectively
   to listen and evaluate justly and critically
   to discuss and present ideas to others in many settings:
      one-to-one
      small group
      classrooms
2. The students will become acquainted with old time radio as an informal literary type, develop an interest in it, and understand and appreciate its aura and era.

The purpose of this article is to share some methods which have worked well for me. Perhaps readers will see a method, or combination of methods they could find workable in their teaching. However, underlying the entire methodology is my belief that new ideas and skills require time for assimilation and then opportunity for application. Simply stated, one might term it a "listen-research," "discuss-apply" approach to education.

As with most subjects, motivation is the key. How does one motivate? Two methods of approach work very well. The first is adaptable to any subject area or reaching discipline and the second relegated to old-time radio. This article will outline the first method very briefly and then concentrate on some of the highlights of the second.

Methodology

I use an interpersonal/intrapersonal motivational Career Education development program called LEAD THE FIELD which is put out by the Nightingale-Conant Corporation. This success-oriented series on tape is accompanied by a Work-In-Text which adapts the adult education program to grades eight to twelve. It teaches acceptance of self and others, goal-setting and accomplishment, decision-making, creative thinking, vocabulary importance, and leadership. The program is very easy to teach and understand; the kids like it and it brings tremendous results; it motivates the student to accept and grasp old-time radio while teaching motivational skills. I introduce the program very briefly at the beginning of the semester and then weave it into the entire format. I will comment on this from time to time and show its direct relationship to old-time radio.

Introducing Old-Time Radio

I teach the unit on old-time radio as an extended theme throughout the semester. Thematic units demand an exciting introduction; the "Lone Ranger" is a natural. Most students have seen the Lone Ranger on TV or at least have heard of him. This method of beginning with something familiar and likable introduces them to the unit and also acts as a transition to the unfamiliar shows which will follow.

Here is my method. Students are told to use their imaginations and try to visualize the characters and action as it occurs; radio demands more of us than TV. Imagination is the name of the game. The lights are turned off and this adds to the mood-setting. The show takes approximately thirty minutes. Lights are then turned on, and students are asked what they thought of the show. Reactions are varied; discussion is relaxed and light as they share reactions and interpretations. Enthusiasm is generated, which is the objective of the discussion. Following this, students are given pieces of paper and asked to tell everything they know about their parents when they were young. They are to use phrases and words, not complete sentences. Though some have quite a bit of information, most are aghast. Their parents were never their age! The papers, nameless, are collected in three to five minutes. Now, they know they don't know, but they have a need to find out! Their homework assignment is to go home and interview a parent or relative over thirty-five years of age, take notes on what is said, and write a composition using this information.

Interview-Composition Instructions

The directions for the composition are as follows: Write a three to five paragraph paper which includes an introduction, body, and conclusion. It will be graded for mechanics and content, should be about 500 words in length, and is due three days from now. The introduction should give the interviewee's name, occupation, and relationship to the writer. It also may tell the when, where, and circumstances surrounding the interview, and include anything colorful which make for delightful reading. The body of the paper should include things such as what life was like "back then," favorite radio shows, what kids did for entertainment, favorite movies, participation in and recollection of the war years, etc. The final paragraph will summarize and draw conclusions, state opinions or make judgments about what they heard. In other words, they are to react. This writing exercise is approached enthusiastically by most students. The research has been fun and they are anxious to tell someone what they discovered. What the teacher finds out is that many have war hero fathers and otherwise talented parents who are willing, with a little encouragement, to act as speakers for the class. They become resource people and help in many ways throughout the semester.

In fact, students are told that their parents are primary sources. Most have had research training so they know what this means. They must confer with them often during the course and the parents, too, get involved. In this way and others, students are motivated to accept, understand and enjoy the period surrounding the "golden years" of radio as they listen to the programs.

A non-edited interview composition follows.

Student Interview-Composition

I, Joy Dawn Herzer, met with my father, Donald Garrard Herzer, on the night of September 14, for a casual get-to-know-one another interview. We met at 10:30 p.m., since there was no other time available, due to our busy schedules. My father, who is a finance company manager, has a busy schedule during the day and I, as a student at Saguaro High School, have a great deal of homework to do at night. Luck must have brought us together! What I learned from the interview was extremely interesting, surprising, and in some instances shocking!

When my father was seventeen as I am, he was a senior at Bosse High School, Evansville, Indiana. He had many friends and associated or "hung out" with the nice crowd of boys that any kid's grandmother would approve of. In high school, he was very interested in sports: football, basketball, baseball and golf, to name a few. Due to the gas shortage during World War II and the fact that gas was being rationed, the athletes seldom played in out of town games. However, they managed to play the correct amount of games, by playing each separate school team twice. If the team did travel in a bus for an occasional out of town game, the bus couldn't exceed thirty-five miles-per-hour, since that was the national speed limit. The high school always had dances on Friday and, surprisingly enough, the majority of the student body attended. The girls wore skirts that hung somewhere between the knee and the ankle, and the boys wore baggy light weight pants. Boys and girls also wore lightweight baggy sweaters which were very comfortable, if one was dancing the jitterbug or the fox-trot.

My father went to work after school and on weekends, like many boys his age who wanted to earn a little spending money. He worked in the produce department of a grocery store, a job he said he enjoyed at the time.

When my dad wasn't working or going to school, he found many ways to entertain himself. He occasionally went on dates with many different types of girls. The girls with the bad reputations scared him, and he said he scared the girls with the good reputations. Girls always wore skirts or dresses on a date, and a good girl never smoked cigarettes or drank alcohol. Usually a date was taken to a movie and then to a drive-in restaurant for a quick hamburger and a coke. After eating they would take a peaceful drive to Reitz Hill or Woodmeer Sanatorium, two of the favorite parking sites of the teenagers. One can only imagine what dastardly deeds were performed at those places. I never found out because my dad wouldn't tell me. Dad managed to find other ways to entertain himself too. He frequently went hunting with his many friends in the woods of southern Indiana. When there weren't any targets to shoot at, the boys devised a game which they often played. They practiced shooting at each other to see how close the bullets would get to an opponent without actually hitting him. Accidents happen, though, and occasionally someone was hurt. If there absolutely wasn't anything else to do, a group of kids would gather around the radio and listen to some of the many exciting programs it had to offer. Dad loved to listen to "The Shadow," Bob Hope, "The Lone Ranger," Fred Allen, and Guy Lombardo.

At the close of the interview, I found myself envious of the life my dad lived as a teen-ager. He lived when a kid didn't need money, booze, drugs, or sex to have a good time. Things were simpler then and growing up was a slow, easy process. Families were closer than they are today and worked together to solve the problems that might arise in day-to-day living. People went to church, and communities were involved in activities that brought people closer together. I believe that if people went back to some of the older ways of thinking, this country would be a much friendlier and nicer place to live.

I must end this by thanking my dad for taking the time to share his piece of the past with me. I feel I understand him better and can show more respect for the decisions he might make for me, regarding my own well being. After all, he has had experience in growing up, something that I know little about.

"Show and Tell" Assignment

Following the writing experience, the next major assignment is "Show and Tell." Using this title adds to the fun of the course and relaxes the presentation-giving as they humorously recall their first meeting with kindergarten "Show and Tell." Actually the entire course is very traditional in skills; approaches like this help to turn the kids on. "Show and Tell" requires that each bring something about which to show or tell in a two to three minute presentation. Many bring yearbooks, clothing, records to play, war memorabilia, etc.

Poster-Making

Another method of having them research, communicate and apply communication skills in making old-time radio come alive is to have each student make and present a poster. Sometimes this is done immediately following "Show and Tell" and sometimes as a substitute, but the effect and objectives are the same. It works like this: Each student creates a poster, either with original art work, or magazine pictures. Some are very realistic, others suggest the idea in a collage of pictures and/or information such as song titles of the old days, big name bands, famous movie stars and the like. Some use authentic materials such as war stamps and photographs with printed descriptions accompanying. Each describes and explains his poster to the class and then hangs it on the bulletin board, wall, or on any available space; the room takes on a cluttered but happy appearance.

In the above two teaching devices if a student has no home materials or has very uncooperative parents and neighbors, he is asked to research in the library and come up with facts and information. This usually does not occur. What does happen is that parents get carried away and become almost too helpful, sometimes to the chagrin of their offspring! It all provides for a good many laughs at home and at school in the re-telling.

These class activities enable the students to share information, learn together and enjoy without being subjected to a great deal of formal lecture and research. They gain a feeling for the period and learn how to communicate an idea to a class in an easy, enthusiastic and unselfconscious manner. Many fine class discussions result; it is interpersonal communication in action. They are practicing accepting themselves, others and another generation. An added bonus to teaching this in the junior and senior years is that most students have had American history and are quite knowledgeable. A carry-over of learning makes them appreciate the history class as they share what they know, and discuss it in another frame of reference.

"Hunt and Share" Assignment

"Hunt and Share" is another painless way of getting facts across while teaching young people to be more comfortable during class discussion. Learning to communicate confidently in a classroom situation is highly important, and students are reminded of this and told that this study will provide them with that vital practice time. We have a class set of THE GREAT RADIO HEROES by Jim Harmon to use for this exercise, but any other text or group of texts in the subject area would do as well. The books are passed out and one class period is devoted to reading anything that interests them in the text. Since all have different interests, most of the book's content gets perused in the period. They are instructed that the following day, each person will have to share at least one fact with the rest of the class. The next day, with chairs in a circle, each person makes his single, brief contribution from the reading he chose to do. No one is allowed to make judgments until everyone has spoken, a brainstorming technique. This is necessary in order to keep the sharing fact-and-quantity-oriented. Otherwise, there is a tendency for a few people to monopolize the discussion and for one or two concepts to predominate. Of course, the demand for new ideas sends many students to frantic searches in their books before their turn comes up, because the idea they were prepared to share is expressed by someone else. However, the whole atmosphere is unpressured and students seem to enjoy the method and challenge. After everyone has spoken, cross-questioning and discussion begins and opinions are voiced. If the enthusiasm and response are good, the discussion is sometimes carried over an extra day. However, in the two days provided, the students have become familiar with quite a few radio shows, realized the quantity that existed, learned there were various types and what some of them were.

Writing Commercials

Next we listen to old-time commercials, present-day commercials, and student commercials (from former classes.) This listening, along with lectures on commercial requirements and types, prepares them to write. Each student is required to write a one-minute commercial, mark it for breathing (slash marks//) and read it into a microphone onto a tape recorder. For some, this is a traumatic experience as mike-fright sets in, but it is an invaluable exercise, for it prepares them for the big project of a group-written and taped radio show.

Taping Commercials

The commercials are taped one after another on a reel-to-reel recorder so that they can be easily played back by classes. It usually takes one class period to record thirty commercials. One person is assigned to run the tape recorder, one to call in the participants. While one person is recording, the next speaker is "on deck" in the back of the room. Only three people, plus a sound effects helper when necessary, are allowed in the room. This cuts down on noise and eliminates self-consciousness. A recording room is ideal, but the above method works very well. The students are lined up alphabetically and quietly in the hall. As each speaker completes his tape, a new person is called in to be "on deck," while the present "on-decker" proceeds to the mike. They are not allowed to listen back while taping because of the time limitations; each is given a "one-shot" try. However, in the few instances where a student really blows it, the portion is erased immediately and he does get a second attempt. This doesn't occur too often, surprisingly enough. Each student begins by giving his name on the tape; this simplifies the grading. The day following the taping, each class listens to its tape and evaluates each commercial. Criteria include such things as sales technique, overall effectiveness, voice, creativity and length. The evaluating procedure helps develop a critical ear and gives warning of possible future taping pitfalls. Having experienced making and evaluating a tape, they now know what to look for, and by evaluating they learn their own strengths and weaknesses. In addition, they become constructively critical and able to take criticism.

How to Teach Old-Radio Shows

The end of this article contains a lesson plan which indicates that radio is taught two days a week all semester. Usually included are family and situation comedies such as "Henry Aldrich" and mysteries such as "Lights Out" and "Inner Sanctum." Also included are soap operas, kid shows, sportscasts, news presentations, and various dramatic productions such as "Lux Radio Theatre."

Radio literature often has characters that have little meaning and jokes with no relevance for kids today unless they are prepared, so the teacher must use some of the same techniques one would use in presenting other types of literature. Students need to become acquainted with the characters, character types, setting, time, and place in advance of listening. Putting the title of the show along with the names of the main characters on the board is a good method. They need to be informed of the purpose and type of show and of what to expect of certain characters. They can be cued into listen for how something is said, choice of vocabulary, references, and the like. Any humorous facts one can throw in are helpful, and background on the political and social setting prepares them to understand the inside jokes. A joke about Phil Spitalmi, for instance, doesn't come off if one doesn't know he had an all-girl orchestra. Students need to know about the people referred to for the same reasons one explains Biblical and mythological references in teaching literature. Drawing present day parallels or analogies is also helpful. For example, "Henry Aldrich" is a bit like "All In The Family." Above all, one must not run this preparation into the ground. Ideally it takes no more than five to ten minutes. There will be time for discussion after listening.

Group Writing of Radio Shows

After students have heard five or six shows and after they have done commercials, they are ready to write ten minute radio shows in groups of four or five. Each group prepares a script and makes copies for each member plus one to hand in. When I first began teaching this unit, I let the students decide the type of show each group would like to do. Some of the best shows produced in the five years the course has been in existence were developed this way. However, there seems to be more learning value when they are given a format to follow; one which I picked up at an AETA convention has proven very teachable. It includes a one-minute commercial, three minute interview, two minute news broadcast, three minute special program, and the remaining minute consists of a sign-on, weather, and musical sign-off. It all may be arranged in any order the group determines.

Script writing is not highly technical. In advance of writing, they read aloud a radio play from the original "Manhunt" radio show, acquired from a student whose uncle was the show's writer. Any radio play would do as well. Their script should look much like any written play, the only extra requirements being sound effect notations. It also is to be marked for breathing; this requires that they rehearse on their own before production, and have their sound effects people cued in and prepared. The sound effects person may also act as the show's production manager and director; he does not assume a speaking role unless very minor. If this unit were part of a speech class, one might be more technical. The objective here is quite simple: They are simply to reproduce a communication form called a radio show, first by writing a script and then by taping the show. Following this they will listen to each other's productions and evaluate them much as they did the commercials. Interwoven with the writing, production and evaluation is the application of interpersonal communication skills being learned with the LEAD THE FIELD program. (Method 1). Theories of leadership, group interaction, creativity, decision-making and goal accomplishment are applied to the entire assignment.

Interspersed throughout the unit are lectures on the background of old radio showing how it evolved from vaudeville. They view video tapes of TV and radio documentaries which I have acquired over the years. Speakers, such as their parents, radio announcers, or old-radio people, enliven the learning. Whenever we have a speaker, students are required to take notes and then write thank you letters using proper form. These letters are sent to the speakers who are impressed, and the students learn how to communicate correctly in a social setting. We have had notable personalities, the most famous being Toby David, the "Uncle Toby' who used to read the comics over the air to kids. He even MC'd many presidential birthday parties and earned $400 a minute in his prime as a radio personality. No wonder the kids asked for his autograph!

Properly approached and motivated, students love old radio and they will not usually forget the course. There is the added dimension of giving them insight into their parents' generation which in turn helps close the communication, alias generation gap. What other type of literature can claim to do so much for students or society?

Weekly Agenda

Below is the weekly lesson plan. It fluctuates very little from week to week, and students have the certainty of knowing what to expect, but the variety of doing something different each day. If we miss something one day, we go on to the next day's assignment, and pick up the missed item later on, as time permits. No resistance to learning the same thing day after day builds up, and the assimilation process, mentioned earlier, takes place naturally. The lesson plan itself then, is one of the biggest motivaters in the course. It is not recommended that other teachers adopt it, but it is included to indicate what can be done. Perhaps it will be helpful to a fellow English teacher.

Mondays: INTERPERSONAL COMMUNICATION: LEAD THE FIELD by Earl Nightingale with Work-In-Texts, a tape cassette program
    Methodology: Before coming to class, students fill in the following:
        Pre-Listening Rating Sheet (check marks)
        Vocabulary Worksheet (five words)
        Guess Questionnaire (5-7 blanks)
        During class, students listen to a 12 minute cassette, filling in Study Questions while listening. Class Discussion follows.
        After class, students fill in Job-Related Worksheet, substituting concepts of home or school if unemployed.
Tuesdays: THE ART OF COMMUNICATION
    Methodology: Careers: Job interviews, letters of application
        Social Graces: Thank you and friendly letters
            Conversational training
        Aesthetics: Literary Masterpieces and Great Newspapers

THE CHRISTIAN SCIENCE MONITOR
THE NEW YORK TIMES
Non-Verbal Communication: Body Language
Communication games
Wednesdays and Thursdays: OLD-TIME RADIO: THE GOLDEN YEARS OF COMMUNICATION
Methodology: Interview Compositions
"Show and Tell," Posters, "Hunt and Share"
Speakers and Mini-lectures
Commercials: Listen and Write
Old Radio Shows: Listen and Write
Fridays: APPLICATION OF COMMUNICATION THEORIES AND SKILLS
Methodology: Video tapes of former class projects
Planning a class project: convention, vaudeville show, student-parent old time get-together
Films, video taping, conferences

For information, pricing and ordering LEAD THE FIELD by Earl Nightingale and the Work-In-Texts:

Nightingale-Conant Corporation
6677 North Lincoln Avenue
Chicago, IL 60645

Arizona Distributor:
Joel H. Weldon and Associates
6217 North 74 St.
Scottsdale, AZ 85253
(602-948-5633)

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SHOPTALK

Two especially lively magazines which ought to be available to anybody interested in film are TAKE ONE and SUPER 8 FILMAKER. TAKE ONE ($5.00 for 12 issues from Eastern News Distributors Incorporated. 155 W. 15th Street, New York, NY 10011) has off-beat material on directors and stars and techniques. It's sometimes irritating and frequently obscene, but you'll find material there that's almost impossible to find elsewhere. Herman G. Weinberg's column, "Coffee, Brandy & Cigars," is a fascinating list of trivia and significant items, especially about film history, but almost anything in the journal is worth taking a look at. In the last few issues, stuff like a fairly lengthy bibliography of books and magazines (James Monaco and Glen Hunter, "Film: How and Where to Find Out What You Want to Know," Vol. 4, #9) and Ray Bradbury "On Hitchcock, Huston and Other Magic of the Screen" (Vol. 3, #11) have appeared and the book reviews are comprehensive and the film reviews are frequently sarcastic but always fun to read. SUPER 8 FILMAKER ($6.00 for one year, 10 Pelham Parkway, Pelham Manor, NY 10803) is exactly what its title announces. Articles tend to be well illustrated and helpful covering a raft of topics and ideas from Jim Piper's "Guide to Starting a Film Class," (Sept./Oct. 1975) to Bob Parent's "Special Effects the Easy Way," (July/Aug. 1975) to Rod Eaton's "Build Your Own Miniature Sets," (May/June 1975) to a fine history/discussion of Blackhawk Films in William C. Wind's "Laurel & Hardy Are Alive and Well and Living in Davenport!" (Aug. 1974).

Anyone interested in doing any research in film ought to know Richard Dyer MacCann and Edward S. Perry's THE NEW FILM INDEX: A BIBLIOGRAPHY OF MAGAZINE ARTICLES IN ENGLISH, 1930-1970. Published by Dutton (and costing $35.00), the book's four sections (Film Theory and Criticism, Film History, Biography, and Non-Fiction Films) supplements the Harold Leonard's THE FILM INDEX published in 1941. This will almost certainly become one of those basic books for film libraries.

A NASTY LITTLE TRICK OR A LESSON IN NOT MAKING INSTANT VALUE JUDGMENTS

Joan Janney, Williams High School

Have you found that if your students are faced with something out of the ordinary they classify it as "stupid"? Do you have a student who sits in the back row just waiting to say, "This is dumb"? If so, this may be for you.

Faced with these problems, I've found myself unconsciously searching for ways to show these students that not everything new is bad. Well, I think in using the short film, "The Critic," (Learning Corporation of America, 4 min., color, $10) there may be a solution to the problem.

Try this:
Show one of the many experimental films available to your class. Films such as "Fiddle Dee Dee," "Matrix," "Serenal," "Fathomless," "Binary Bit Patterns," and others will serve the purpose well. (A short list and description of films follow).

After the lights are turned on, ask the fatal question: Did you like the film? Assuming your class is as uninhibited as some I have known, you will have no problems receiving the adverse opinions expected.

Choose carefully some of the intelligent remarks made by the students such as (using "Fiddle Dee Dee"): "I don't like weird things like that" or "What is that film supposed to mean?" and place them on the board for later use.

Then show them the film, "The Critic." This film is a comic view of a typical self-appointed film critic watching an experimental film. The Yiddish accent of the old man should have the students splitting their sides laughing. Hopefully when you ask them why they were laughing they will say tney are laughing not only because of the way the old man talks, but because of what he says. Pursue this idea and get some specific lines from the film that they thought were funny. Write them on the board.

Now you have them right where you want them. Stop the students and show them that what they laughed at in one film, they themselves said about another.

To smooth things over with them after this great shock, make the generalization that the typical human reaction to something unknown is that of dislike. Example, when they were younger and mother turned off the lights, they didn't understand the dark and they were afraid of it. The next step is to ask them how they can overcome this human tendency. Suggest maybe that they really consider the object that is foreign to them before making a judgment.

I can accept an adverse reaction to anything I present in class; however, I cannot accept it when the student says: "This is boring," I ask why and he answers, "I don't know." The fact that something is boring the student is of great concern to me and I can sympathize with him, but I want to know why so I can change the situation. If this point is made to the students, I'm sure that they will become more objective, and hopefully more specific in their complaints.

After this awakening discussion, you may wish to show the experimental film again to see if any of the students change their minds, or if they don't, they at least form specific reasons for not liking the film.

Films that can be used in this exercise:
"Fiddle Dee Dee" Contemporary Films. A film by Norman McLaren. The film has been

scratched and painted on with bright reds, oranges, and yellows in stripes, plaids and other shapes. The fiddle plays "Listen to the Mockingbird."

"Matrix" Pyramid Films. A computer-generated film in which a series of squares and cubes move to the sounds of classical music.

"Serenal" Comtemporary Films. Another McLaren film. The film is scratched, painted, etc. The forms dance to the music.

"Fathomless" Film Images. Puffs of different colored smoke float across the screen while music plays.

"Binary Bit Patterns" Pyramid. Another computer-generated film. What seems to be stained glass windows dance to music.

Other films along this line that can be used:
"Matrix III" (Pyramid)
"A Line Is a Line Is a Line" (International Film Bureau)
"N.Y., N.Y." (Pyramid)
"A Round Feeling" (Eccentric Circle)

Others that may meet with opposition from the students (which is what we want in this exercise):
"Ballet Adagio" (Pyramid)
"A Chairy Tale" (Contemporary)
"The Cow" (Churchill Films)
"The End of One" (Learning Corporation of America)
"Fall River Legend" (ACI)
"Gallery" (Pyramid)
"November" (Contemporary)
"Pas de Deux" (Learning Corporation of America)
"Snow" (ACI)
"The Sword" (CCM Films)

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SHOPTALK:

In the May 1975 ATLANTIC, columnist L.E. Sissman listed what he considered the 10 most obnoxious TV commercials. His choice of the worst commercial presently around is the Geritol commercial in which a proud husband (or kid) extols the virtue of his wife (or mother), how lovely she is, and how Geritol really made her what she is today. Sissman's other candidates are the Ultrabrite "How's Your Love Life?" piece of nausea, the many ads for denture wearers and their apparently frequently falling-out teeth, the Wisk ad about "Ring Around the Collar," the various soaps that get out all that "greasy oil," the Scott towels ad about the little old lady who insists on weighing paper towels, the Charmin toilet paper ads, Arthur O' Connell advertising Crest, the commercials where housewives invade a friend's house lamenting how badly the house smells, deodorant and mouthwash ads, and Anacin commercials. Cecil Smith (LOS ANGELES TIMES, June 10, 1975, p. IV-14) commented on Sissman's column and the letters about irritating but hitherto ignored ads float in. Other commercials mentioned as abhorent were the Hostess couple who argue, as they put out a plate of assorted sweet stuff, "But you can't skimp on your kids," Northern tissue ads ("Oh, this is too good for bathroom tissue."), degrading airline ads ("Fly Me" and "We Move Our Tail for You") and anything with Rodney Allen doing anything. Incidentally, an anthropologist at BYU argues that there's much in common between American commercials and Swazi fertility rites ("Similarities of Ads, Fertility Rites Cited," LOS ANGELES TIMES, Dec. 29, 1974, p. I-3).

"THE HOT L BALTIMORE"
THE ANALYSIS OF AN INTER-MEDIUM ADAPTATION

Richard Drezen, Arizona State University student

Non-print media encompasses a broad spectrum of American entertainment today. Within its realm it includes radio, television, film and even live theatrical performances. As disparate as each of these media forms are, they do share a common working practice known as "the inter-medium adaptation." (By inter-medium adaptation I refer to the change in form and content of a media work as it goes from one medium to another.) They have all borrowed--to some degree-- from one another to produce successful (and unsuccessful) media transformations. Much has been written about numerous cinematic and theatrical transfers. Very little, on the other hand, has been recorded in the way of an explanation or study as to how a work is transposed into a televised format.

This article will attempt to focus on a specific inter-medium adaptation that was first a play and then transformed into a weekly television series. The subject is "The Hot L Baltimore" by Lanford Wilson. (It was written in 1971-72 by Mr. Wilson and subsequently produced in New York City on the stage in early 1973. The production was very successful and won many awards including the Best American Play of 1972-73 appellation. In late 1974, Norman Lear, the television producer, acquired the rights to the play and decided to create a weekly television series based on the play. The first episode was broadcast on Friday, January 24, 1975. The series lasted about three months and then was cancelled by the ABC network.) The article will follow the genesis of the play from the New York stage production to a local collegiate production at Arizona State University to the television production. A brief critical review will accompany the discussion of the various presentations. Comparisons will be made and evaluated. Finally, several conclusions will be offered examining some of the ramifications of the overall adaptation.

The New York Stage Version

On February 4, 1973, "The Hot L Baltimore" opened at the Circle Theatre, off-off-Broadway. Because of its initial success it was transferred to the Circle-in-the-Square Theatre off-Broadway where it reopened on March 22, 1973. It has been running ever since to nearly packed houses. A lot has been said and written about Wilson's enigmatic play. While some of the comments have been negative, most have been highly laudatory. If one is to judge a play's worth by its theatre attendance record, "The Hot L Baltimore" must certainly be both a significant and popular work. But what draws an audience to a theatre to see a play? Is it the critical response? Is it the presence of a famous star? Or is it just simply because it's a good play? Let's look at "The Hot L Baltimore," itself, before we consider the extraneous elements.

"The Hot L Baltimore" is set in a once-splendid but now run-down, seedy hotel in Baltimore, Maryland. The hotel is scheduled to be demolished and the tenants have just been notified. (Over the years, one of the E's on the hotel's marquee has fallen off--thus explaining the title of the play.) The residents of the hotel are from the lower strata of society. They are hookers, retirees, drifters--all derelicts in one form or another. The plot revolves around how these people react to the news of their imminent eviction. In addition, there are several minor sub-plots which involve a search for a long-lost relative and planning a trip to visit some land in Utah. There is no traditional storyline as we know it and a great deal of the play's structure is dependent on character interplay.

So why all the accolades for the play?

Perhaps on one level the occupants are indeed just transients--the losers of society awaiting yet another deluge. Or. . .perhaps on another level they represent something else. Clive Barnes in his review in THE NEW YORK TIMES (March 23, 1973) said that ". . .these people are footnotes to a declining civilization--our own. Mr. Wilson's characters are forever searching for something, a relative, a memory, a fantasy, or even just some fugitive happiness." Jack Kroll echoed this feeling in NEWSWEEK (February 26, 1973) ". . .Wilson's characters are the beautiful losers in life--the deadbeats, the walking wounded, the crippled-up-the-creekers, along with the inevitable muse--the golden whore."

The play consists then of an ensemble, a group of people. There are no heroes or villains, and certainly no melodramatics either. . .just real and understandable people who give the audience some insight into their own lives. In a way, the situation is similar to other literary works. Pat Lamb in MADEMOISELLE (August, 1973) muses that ". . .The idea of drifters coalescing in a stationary setting has fascinated playwrights and filmmakers for a very long time. Playwright Lanford Wilson's "The Hot L Baltimore" carries on in the tradition of Vicki Baum's "Grand Hotel," Robert Sherwood's "Idiot's Delight," and William Saroyan's "The Time of Your Life." Wilson collects his characters in the lobby of a famous old hotel in Baltimore. The characters' lives are every bit as burnt-out as the neon in the missing E of Hot L."

There were, of course, queries as to why Wilson chose as his metaphor a hotel lobby to present his microcosm of humanity. In an interview in THE NEW YORK TIMES (April 22, 1973) he responded ". . .The condemned hotel in the play is a symbol, a symbol of the way people were welcomed at a time when this nation traveled more leisurely. . .I knew early in the play that there would be a long aching lament for the last railroad. You see these huge cavernous train terminals standing empty and deserted, like ghosts of an era past." Wilson also took issue with those who felt the ending was too enigmatic and too pessimistic. ". . .There is a lot of hope at the end of 'The Hot L Baltimore.' The image of April and Jamie drinking champagne and dancing, turning around and round in circles in the middle of a hotel that is to be torn down. . .that has to do with the acceptance of life, of mortality, but not defeat. For me, the play is about losers refusing to lose."

The A.S.U. Stage Version

On April 3, 1975, "The Hot L Baltimore" began a three-week-end run at the Lyceum Theatre on the A.S.U. campus. In what may be one of the first amateur productions of the play, it ran for twelve performances (two extra performances were added). Virtually all scheduled dates of the production were sold-out. The production was directed by Dr. Daniel Witt, University Theatre faculty member and director. The show was cast entirely with University students--many with limited or no acting experience. In an interview in the PHOENIX GAZETTE (March 29, 1975) Dr. Witt talked about the play and mentioned its similarity to much of Chekhov's work. "Chekhov was interested in the little things about people--sad things about people. In 'Hot L Baltimore' the hotel becomes symbolic of the most important growth period in our country--the late 20's. The hotel is in fact located across the street from a train station--another symbol of that tremendous period." Witt went on to warn potential audiences about the content and language of the show. ". . .The language is rough and raw. It is that way simply because these people talk that way. It is not intended to shock and I'd rather not have people in the theatre who would be upset."

From the overwhelming response the play received during its run, it seemed that the audiences were not shocked. The general consensus was an almost complete approval for the production and a marvel for the ensemble acting. Linda Lawson in her review in THE TEMPE DAILY NEWS (April 4, 1975) stated ". . .It is a tragicomedy, a pun on all of us and our dreams, a warning of how we may all end up." The physical design of the production was admired by several critics. Cheryl Crooks in the SCOTTSDALE DAILY PROGRESS (April 11, 1975) commended D.S. Goheen's set design by saying ". . .It is a stunning statement about the decadence of the play's characters. From its nauseating green and brown striped walls, to the dying potted plant and the twisted crepe paper remnants that hang from the ceiling, it is a panorama of decay."

Along with the plaudits, there were a few negative remarks about the production. Les Masters in the PHOENIX GAZETTE (April 4, 1975) felt that ". . .The play has a couple of flaws in that it is something of a slow-starter, and being the slice-of-life variety it has patches that seem too dry when contrasted to the play's wilder moments." (The director was aware of this problem and attempted to ameliorate the "holes" in the production by tightening up the overall pacing and cutting back some of the longer speeches of the characters during the actual run.)

The Television Version

On January 24, 1975, the first episode of the weekly series "The Hot L Baltimore" was broadcast. It was created by Norman Lear, the phenomenally successful television producer of "All In The Family," "Maude," and "Sanford and Son." In a letter dated April 2, 1975, Rod Parker, the executive producer for "The Hot L Baltimore" series answered a number of questions which were submitted to him by this writer (see appendix). As to how "The Hot L Baltimore" came to television, Mr. Parker said that the ABC network was originally interested in doing the play as a series. Lanford Wilson was contacted but told them that he would only release the rights to Norman Lear. Apprehensive at first, Mr. Lear eventually decided to go ahead with the project. After obtaining the rights, assembling the production staff and writers, drafting the initial episodes, casting the leads, filming and refilming, the show finally got underway on January 24.

The critical reception to the television series was considerably more subdued than what the play had gotten. Several national papers--THE LOS ANGELES TIMES and THE NEW YORK TIMES--were notably cool toward it. J.J. O'Connor in THE NEW YORK TIMES (January 24, 1975) asserted that ". . .Given the nature of television situation comedy, it should not be surprising that Mr. Wilson's types have been transformed into stereotypes. Each half-hour has to be saddled with at least the semblance of a plot. All of the characters have to be given a 'turn' before the camera. Sentimentality is in, but tenderness is squeezed out." And in Baltimore, the actual locale of the play, the response was even more heated: one of the ABC affiliates in the area refused to broadcast the first episode. (According to the local television station manager, the television series was not acceptable to the station or to the community standards for the air. He also questioned the program's portrayal of Baltimore and said that future decisions on airing the show would be made from week to week.) Various other affiliate stations around the country made similar decisions. Lou Cedrone of THE BALTIMORE EVENING SUN (March 21, 1975) waited almost two months before he cast his vote on the series. He surmised that ". . .The trouble, I think, is in the pitch. 'Hot L' works on a very high, very one-line level with all the participants taking almost equal parts. It is difficult to sustain that level."

On the positive side, there were a number of vociferous supporters for the television program. Arthur Unger in THE CHRISTIAN SCIENCE MONITOR (January 24, 1975) reported ". . .'The Hot L Baltimore'--potentially even more controversial than Norman Lear's trendsetting 'All In The Family'--is one of the most astoundingly racy and undeniably funny shows ever to hit the mass media." Another enthusiast for the television series was Gary Deeb of THE CHICAGO TRIBUNE (January 23, 1975). He replied ". . .To be succinct about it, 'The Hot L Baltimore' is the most sensational comedy show ever to hit television. . .it is a comedy series that is funny, is adult, and has a social conscience." Harry Bowman in THE DALLAS MORNING NEWS (January 31, 1975) reflected that ". . .The show is far ahead of 'All In The Family' . . .'The Hot L Baltimore' may not represent the limit to which television can go but it will probably set the standards for some years to come."

Comparisons Between the Play and the Television Series

(Based on readings of the play, readings of several TV scripts and extensive viewing of the stage production at Arizona State University as well as various televised episodes.)

	Play Version	Television Version
Central locale in the hotel lobby	The same	The same
Emphasis on ensemble performances	The same	The same but an occasional outsider will be brought into an episode and much of the focus will be on him.
Character development	Gradual development of each character through the course of the play.	Sit-com tendency to stereotype the characters. Less time for characters to evolve on a weekly basis.
Addition/subtraction of characters	It is possible to drop one or two characters for cutting purposes. Not feasible to add any new characters.	Greater variety by adding/subtracting to the cast. Several of the original tenants from the play have been deleted--the girl, Jamie, Mr. Katz, Paul Granger and Oxenham. Several new tenants--George, Gordon, Bingham, Clifford--were added to the ensemble. A change in relationships was also affected--e.g. the Bill & April romance. Pathetic quality of Mrs. Bellioti altered to make her far more humorous.
Dialogue	Very realistic. Earthy and often obscene language is used. Humorous discourse is counterpointed with serious material.	Realistic but less offensive than play dialogue. Ribald comments are far more subtle and often intimated. Emphasis on humorous exchanges, with an occasional serious comment.
Thematic and form treatment	Content of play was written in 1971-72 and remains more or less the same. Some of the material may become dated and future productions may need to alter topics; 2½ hours duration but can be cut down.	Much flexibility as weekly episodes can examine a wide range of topics (e.g. Ford's tax rebates, Watergate indictments); 23½ minute duration.
Tone	Tragicomedy. At times sentimental, but purposeful. Combines humor with serious topics. (Critics have noted comparisons to Chekhov and Saroyan.)	Stresses satiric, farcical situations. Infrequent serious overtones. Sit-com tendency to conclude episodes with "happy ending."
Pacing	Leisurely, often sluggish pacing which speeds up at times. Employs overlapping techniques. Individual performances depend	Time element forces tightly structured, compressed segments. Commercial breaks planned, similar to ends of scenes or acts in a play.

	largely on actor cue/ line pick-ups.	Rapid exchange of lines at times.
Inclusion of music	Use of pop music encouraged by author in introduction to play. Emphasis on current top "40" music. Musical selections are indicated to begin and end acts. (The music utilized in the A.S.U. production complemented much of the action/dialogue that was to occur or that had occurred.)	Ragtime musical lead-in and end establish comedy feeling for TV series. Little or no music used within context of each episode.
Use of one-liners and sight gags	Carefully planned humorous lines. Delivery by the actors is crucial for appropriate effect. Quality of humor tends towards pathos.	More abundant and less seemingly purposeful. Quality of humor tends towards bathos.
Use of an intermission or breaks in the action	Intermissions may be incorporated into the production after Act I and Act II. (The A.S.U. production had a 10-minute interval and a 5-minute interval.)	Greater frequency for breaks due to need for commercials.
Use of multi-settings	Nature of play precludes any additional settings. Cost factor and impracticality must also be considered.	More variability. Able to use two or more sets in each episode.
Objectivity	Audience is free to watch and interpret anything on the stage as they please.	Use of camera instills a subjectivity into the program. Audience is shown only what to watch and when to watch it.
Audience response	Live audience in theatre is unpredictable. Actors should anticipate laughs and hold for them so following lines aren't lost. Acting is--to a degree--dependent upon audience response. Spontaneous highly enthusiastic audiences tend to make actors mug and play the style more broadly; at times realistic style becomes burlesque.	More of a controlled situation. Studio audience is warmed up in advance and cued with APPLAUSE signs during taping. VTR arrangement gives "live theatre" quality to production. Laugh track is used to supplement studio audience response. Since actors hold for laughs, very little dialogue is lost as in the theatre. Closeness of camera elicits realistic acting from actors.
Writing	The play was written over several months by one author. Revisions occurred prior to actual opening of play with consultation of director and actors.	Two or more scriptwriters are assigned to each script. Many rewrites occur. Director and actors may also instigate changes in script.

Conclusions

(1) The basic and most obvious difference between the play and television versions

of "The Hot L Baltimore" is one of time. A weekly episode that averaged 30-32 pages in script form ran approximately 23½ minutes on television. The play version which in script form is 153 pages ran just under 2½ hours in performance on stage. Several television critics pointed out this discrepancy and felt that the lack of time in the televised episodes prevented any substantial character development. That may be true, but as Rod Parker explained in his letter (April 2, 1975) to me there was an attempt made to establish a familial relationship among the characters. Emphasis was kept on an ensemble but infrequent focal changes were allowed on individual characters. Parker reiterates that some degree of accommodation had to be made in the changeover and despite some structural evolvement he felt the adaptation to be a viable one.

(2) After a careful study of four "Hot L Baltimore" television scripts (courtesy of Mr. Parker and T.A.T. Communications Company), several things can be surmised about the writing:

A. The television scripts are collaborative efforts among two or three writers. Numerous additions and deletions were marked throughout the copies sent to me and I got the feeling that they had been reworked right up until taping. While there was a preponderance of one-liners, there were also a number of well-written, serious and illuminative lines. (I did get the feeling, however, that in several instances original serious remarks were sacrificed in order to insert another wise-crack or lighter material.)

B. The television writers are under an inordinately pressing time-schedule and literally forced to crank out material. (One can only conjecture how much quality is lost for the sake of quantity being delivered on time. It is also conceivable that additional re-writes and working with the actors may balance this out.)

C. Several tapings are made of a script and then the best portions of each tape are edited together for a master tape directly under the supervision of Norman Lear. (What the American viewing public then sees on their television sets is a very slick, jig-saw puzzle performance. As I understand it, this is a standard procedure for all of Lear's situation comedies.)

(3) Regardless of any strong belief in "The Hot L Baltimore" as an honest and quality program by the producers (which I believe it was), it should be remembered that what we have seen is not necessarily art, but rather a commercialized product. It is presented through a commercial medium and is dependent upon advertising and good ratings for its existence. After watching several episodes of "The Hot L Baltimore" I found it interesting that it attracted a wide range of advertisers whose products/services were oriented towards both children and adults. Considering the adult nature of some episodal matter it would have seemed that advertisers might have shied away from it. In any event it wasn't the lack of advertising revenue that killed the series but the poor ratings it received. (Mr. Lear's "All In The Family" suffered from poor ratings during its first year on television. It is to the credit of CBS that they stuck with the series and eventually were proven right. Perhaps if ABC had had more faith in "The Hot L Baltimore" it too could have weathered the ratings-storm. Unfortunately, we will never know.)

(4) As long as the various media continue to borrow from each other, the inter-medium adaptive process will be with us. For those readers who wish to pursue the subject, I recommend the April 1975 issue of the ARIZONA ENGLISH BULLETIN on "Popular Culture." Two articles worth noting are "Berlin Stories to Cabaret" and "Pygmalion To My Fair Lady." A bibliography on pages 227-228 in the same issue emphasizes a number of theatrical and cinematic transformations. A bibliography at the end of this article concerns itself primarily with television adaptations.

Appendix

(Reprint of a letter received by the author from Rod Parker, Executive Producer of "Hot L Baltimore")

HOT L BALTIMORE
T.A.T. Communications Company
5752 Sunset Boulevard
Los Angeles, California 90028
April 2, 1975

Mr. Richard Drezen
Arizona State University
Department of Speech and Theatre
Tempe, Arizona 85281

Dear Mr. Drezen:

Mr. Lear passed your letter on to me--I will do my best to answer your questions. I think your project sounds very interesting and I would like to see your paper when it is finished.

"Hot L Baltimore" was selected by T.A.T. Communications when the rights became available to Norman Lear. ABC was interested in the play as a possible series by the author, Lanford Wilson, but he would only release the rights to Norman. Both Norman and I were fascinated by some of the characters in the play and thought it would certainly make a "different" kind of television show: A run-down hotel inhabited by, what at first glance would seem to be "losers," but on second glance were interesting human beings in the family of man.

Our basic problem in converting the stage play to a weekly television series was time. Norman asked me at the end of September if I'd be interested in doing this series for a January start date. I flew to New York on an overnight trip to see the New York production and refresh my memory of a play I liked when I first saw it. Now came the problem of assembling the production staff, i.e., the producer, director, and the almost impossible task of finding the guts of any good television show, a capable writing staff. Simultaneously we were also casting, looking for the five characters we definitely wanted to use from the play.

The thinking that goes into adapting a play into a television series? In the stage play, each character is living out his own personal life and problems without relating too much to the other characters in the play; therefore, our first problem in adapting the play to the television media was to develop personal relationships between the characters and try to create a sense of "family." A weekly television show must create a rooting interest in the viewer so that when characters are faced with certain situations, the viewer is already expecting specific reactions. As the series has progressed, we have established a sense of family and I think our characters are much more clear than when we first started the show.

A few examples of changes: In the play, Bill, the desk clerk, did not really have too much depth. There was a hint of a relationship with the young nineteen year old call-girl. We thought a more interesting relationship would be the April-Bill romance, a frustrating attraction which would have them fighting one moment and reluctantly enjoying their attraction the next. A source of irritation would be Bill's reluctance to commit himself to any relationship, and April's first look at something decent in an otherwise sordid life. As for the general approach, we wanted these people to be recognizable, honest and above all, hilarious. The original stage play was much more drama than comedy, a serio-comedy, if you will. Thus the unfortunate and very sad character of Mrs. Bellotti in the play became the happy, trusting quality of a Charlotte Rae in the television series. The second hooker became an adorable, funny, Colombian rather than the bitter, tragic girl we saw on the stage. This series has gone from serious comedy to satire to farce, depending on the subject matter and who we were featuring that week. Mrs. Bellotti, for example, is the very recognizable loving mother and believe it or not, our fan mail indicates that Moose is one of America's favorite sons.

The style of doing a television show is much different than on the stage. In television you guide the audience with a camera from scene to scene establishing a cohesion that makes the play work. Therefore the mood of a stage play, the overlapping dialogue between a character stage left and another stage right (a device that works in theatre as the audience is looking at the entire stage and can focus their own attention wherever they want) had to be sacrificed for the needs of the camera. However, our moods can be established by a close-up, a look, a pair of eyes, a device no stage production can ever match.

In answer to your question; Do you believe television production to be a viable adaptation of the play: I would say, yes. . .considering the various problems I've mentioned. Naturally, I am speaking in the context of adapting a stage play to a television series and not adapting a stage play to any one-shot TV version of that play.

The controversy that occurred after the first initial episodes of "Hot L Baltimore" was not unexpected. Nor was it very surprising. People who hated us did so for all the reasons we have heard time and time again on "Maude," "All In The Family," et al. The praise we received was very gratifying, of course, especially one letter from a sixty-seven year old lady who said, "I don't know why I'm not shocked. Perhaps because there's no violence or ugliness or hate. . .only human foibles and lots of love."

As for some of the stations refusing to show "Hot L Baltimore" or showing it at a different time, i.e., Sunday nights at eleven o'clock, as Executive Producer of "Maude," I have been through this before. My favorite example was when a station in Peoria refused to air "Maude's" abortion shows and in an effort to protect the American people, put on old re-runs of "Let's Make a Deal."

If I have not shed enough light on the subject for your purposes, feel free to write and ask for further information or more clarity.

Good luck with your paper.

Sincerely,

Rod Parker
Executive Producer
"Hot L Baltimore"

Bibliography

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Adler, "Just One Big Happy Family," LOS ANGELES TIMES, January 23, 1975, pp. 1, 13, & 16. Examines the production staff of various Lear TV offerings and how each carry on. Strong emphasis on "creative teams."

Adler, "After What's Not To Enjoy," LOS ANGELES TIMES, January 24, 1975, pp. 1 & 23. Mr. Lear is interviewed and discusses a variety of things that have influenced him and how he approaches his work. Another brief mention of "The Hot L Baltimore" television series.

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Bowman, "Don't Kill 'Hot L' Yet!" DALLAS MORNING NEWS, February 26, 1975, Entertainment Section, p. 6C. Follow up review and commentary on television series, "The Hot L Baltimore."

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Paddy Chayefsky, TV PLAYS, NY: Simon and Schuster, 1955. In the foreward is a relatively good description of the problems that a television writer must content with--especially in the area of adapting. In pages 35-39 Chayefsky tells of an adaptation he did for television and how he achieved it.

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Gary Deeb, "An Explosive Hot L Checks In," THE CHICAGO TRIBUNE, January 23, 1975, Entertainment Section. Detailed review of television series of "The Hot L Baltimore."

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Guy Flatley, "Lanford is One 'L' Of a Playwright," THE NEW YORK TIMES, April 22, 1973, pp. 1 & 21. Profile of Lanford Wilson, the author of the play "The Hot L Baltimore." Wilson talks a great deal about his background and especially the influences upon the play. He describes it as being ". . .a play about losers refusing to lose."

Thomas Goldthwaite, "Fake Laughs Deceptive," THE ARIZONA REPUBLIC, January 25, 1975, Entertainment section, p. D-18. Review of television series, "The Hot L Baltimore."

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Patrick Hazard, (ed.) TV AS ART: SOME ESSAYS IN CRITICISM, Champaign, Illinois: NCTE, 1966, "On Rod Serling, James Agee and Pop Culture," pp. 35-63; "Some Versions of Shakespeare on Screen," pp. 117-139. Two articles address themselves to specific television adaptors and adaptations.

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Martin Kasindorf, "Archie & Maude & Fred & Norman & Alan," THE NEW YORK TIMES MAGAZINE, June 24, 1975, pp 12-22. A revealing look at the Lear and Yorkin team--how they work together and how they feel about what they do. There are a number of sentient observations by Lear on what he considers to be quality TV programming.

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Walter Kerr, "The Crazier Are Good To Listen To," THE NEW YORK TIMES, March 4, 1973, p. 3. Review of the New York stage production.

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Coles Trapnell, TELEPLAY--AN INTRODUCTION TO TELEVISION WRITING, San Francisco: Chandler, 1966, "An Exercise in Adaptation," Chapter V. A theoretical adaptation of Ibsen's "Rosmersholm" is analyzed. Emphasizes such things as cutting, condensation and use of motion for variety. A sketchy but useful article.

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Edgar Willis, WRITING TELEVISION AND RADIO PROGRAMS, NY: Holt, 1967, "Adaptations," Chapter 10, pp 191-206. A fairly comprehensive review of what is necessary in adapting for television and radio. Strong emphasis on fidelity to authorial intent and adherence to copyright laws. Significant discussion of how to condense material without destroying it in the process.

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This particular section evaluates the contributions of various novels and plays as they were adapted into screenplays. Brief account of several major adaptations and how they were implemented. Oriented more towards a cinematic inter-medium change.

T.C. Worsley, TELEVISION: THE EPHEMERAL ART, London: Alan Ross, 1970, Part II (Adaptations). Adresses itself to numerous televised adaptations on the BBC in England. Concerned primarily with Shakespearean and other classical translations.

Edward Wright, A PRIMER FOR PLAYGOERS, NY: Prentice-Hall, 1958, pp. 226-229. Excellent discussion of television writing requirements--especially in the areas of teleplay mechanics, script quality, time element, et. al.

Lola Yoakem (ed.), TELEVISION AND SCREEN WRITING, "Novel to Screenplay" by Stephen Longstreet, pp. 14-19. Oriented towards a cinematic adaptation process. The author recounts personal experiences of adapting works from a literary medium to a film format. Good description of several common pitfalls and how to avoid them.

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SHOPTALK

Critics have frequently noted that the director is really the one person most likely to be in charge of his films, the one person most closely approximating the word author in the film world. A number of books help to give insight into the director's world.

Charles Thomas Samuels' ENCOUNTERING DIRECTORS, NY: Putnam, 1972. Interviews with directors like Truffaut, Fellini, Reed, and Hitchcock.

Andrew Sarris' INTERVIEWS WITH FILM DIRECTORS, NY: Avon, 1967. Relatively brief interviews with many directors. If you've read anything by Sarris, you're warned. His writing is idiosyncratic, often rewarding, sometimes irritating.

Joseph Gelmis' THE FILM DIRECTOR AS SUPERSTAR, NY: Doubleday, 1970

Charles Higham and Joel Greenberg's THE CELLULOID MUSE: HOLLYWOOD DIRECTORS SPEAK, NY: NAL, 1969

Harry M. Geduld's FILM MAKERS ON FILM MAKING, Bloomington: Indiana U Press, 1967

Alice Fleming's THE MOVIEMAKERS, NY: St. Martins, 1973. Essays about the history of American movies with emphasis on the work of Porter, Griffith, Sennett, DeMille, Flaherty, Lubitsch, Capra, Ford, Disney, Hitchcock, and Kubrick.

Jeanne Betancourt's WOMEN IN FOCUS, Dayton: Pflaum, 1974. Women directors and their films.

Eric Sherman and Martin Rubin's THE DIRECTOR'S EVENT: INTERVIEWS WITH FIVE AMERICAN FILM-MAKERS, NY: NAL, 1972. About Boetticher, Bogdanovich, Fuller, Penn, and Polonsky.

Andrew Sarris' THE AMERICAN CINEMA: DIRECTORS AND DIRECTIONS 1929-1968, NY: Dutton, 1968. Sarris pigeonholes about 200 directors.

Some books about individual directors you might take a look at include

Richard Glatzer and John Raeburn's FRANK CAPRA: THE MAN AND HIS FILMS, Ann Arbor: U of Michigan Press, 1975

Peter Bogdanovich's JOHN FORD, Berkeley: U of California Press, 1968

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Peter Bogdanovich's FRITZ LANG IN AMERICA, NY: Praeger, 1967

Herman G. Weinberg's THE LUBITSCH TOUCH, NY: Dutton, 1968

Stuart M. Kaminsky's DON SIEGEL: DIRECTOR, NY: Curtis, 1974

Raoul Walsh's EACH MAN IN HIS TIME: THE LIFE STORY OF A DIRECTOR, NY: Farrar, 1974

101 SHORT FILMS: A BASIC FILM LIBRARY

Several other people have made up their lists of so many recommended short films, and lacking any modesty at all, I herewith volunteer my list of 101 short films of particular value to junior high and high school English teachers. For each film below I've indicated the title, the running time, whether the film is in color (c) or black and white (b&w), the rental company, the rental price, and a brief summary.

(1) "Adventures of an *," 10 minutes, c, Contemporary, $15.00. The young * comes into the world and grows up full of fun and energy. A film about joy and love and life. If it sounds a bit fey, see it. You'll like it.

(2) "After the First," 14 min., c, Franciscan, $15.00. A young boy gets a shotgun for his twelfth birthday and goes hunting with his father. The boy learns that taking life is not easy or necessarily pleasant. Not really an anti-hunting film.

(3) "And So Ends," 25 min., c, Pyramid, $20.00. Robert Cushman Murphy narrates details of a 1911 whaling expedition he went on and Jack Palance narrates details about bloody present-day whaling. A great film with many old stills and pieces of film footage.

(4) "Arena," 10 min., c, Pyramid, $15.00. An empty football stadium slowly fills and we watch as the football game goes on. Lively use of stills and many camera techniques. Not just for football fans.

(5) "Ares Contre Atlas," 8 min., c, Audio Brandon, $10.00. Five black comedy sight gags about the horror of war.

(6) "Ark," 20 min., c, Arthur Barr, $20.00. Set in the near future with a contaminated world, the protagonist tries vainly to establish an "Ark" of safety for himself and some animals and plants. Pessimistic and controversial.

(7) "The Audition," 10 min., c, Counterpoint, $13.50. A young actor enters a darkened stage and hears an unseen director tell him to act out certain emotions, understanding, love, pity, concern. A parable which ought to lead to discussion.

(8) "Ballet Adagio," 10 min., c, Pyramid, $15.00. A Norman McLaren film (and that is already proof of quality) with two ballet dancers exalting life.

(9) "Basic Film Terms," 15 min., c, Pyramid, $18.00. Almost exactly what the title says. Film terms are shown and explained and then demonstrated in a short script.

(10) "The Bass Fiddle," 20 min., b&w, Contemporary, $20.00. The very funny Chekhov short story about a musician and a lady who lose their clothes and wander around looking for help.

(11) "Because, That's Why," 17 min., b&w, Film Images, $15.00. Office workers go hunting and bag no game at all, just a runaway car. A comedy of the absurd and a satire on the frustrations and pressures and goals of modern society.

(12) "Blake," 19 min., c, Contemporary, $25.00. Blake is a real, not fictional, person with very real idiosyncrasies. He loves to fly and he loves to go where he wishes and to be with someone or by himself as he decides. Nonconformity in action.

(13) "Blaze Glory," 10 min., c, Pyramid, $15.00. Blaze is the all-American cowboy hero and in this satire on western films, he foils robbers and saves the heroine from all sorts of dangers.

(14) "Bolero," 27 min., c, Pyramid, $25.00. Zubin Mehta conducts the Los Angeles Philharmonic in Ravel's old warhorse, but it's an exciting reading and the film brings both music and musicians to life. You could hate music (demonstrating your lousy taste) and still like this film, it's that good.

(15) "Braverman's Condensed Cream of Beatles," 15 min., c, Pyramid, $25.00. Almost a history of Beatle-influenced modern culture as Braverman shows us the Beatles in their early days and after they had broken up. Often a very touching and sometimes very sad film.

(16) "A Chairy Tale," 10 min., b&w, Contemporary, $10.00. Another Norman McLaren film about a young man attempting to sit on a chair that resists his every advance. A metaphor that can be read many ways and should serve well as discussion.

(17) "The Chicken," 15 min., b&w, Contemporary, $15.00. A Frenchman buys a bird for a future Sunday dinner, and his son so loves the bird that he tries to fool the father into believing that the chicken is a hen (and therefore an egg layer) and not a rooster. A very loving and very funny film.

(18) "Claude," 3 min., c, Pyramid, $10.00. Young Claude is considered stupid by both his father and his mother and he invents a machine to make them disappear.

(19) "The Cow," 10 min., c, Churchill, ? A lyrical celebration of the countryside with a young girl observing and delighting in the sights and sounds of a herd of cows. Gorgeous photography and great for discussing our perception of details.

(20) "The Critic," 4 min., c, Learning Corporation, $10.00. An old man goes to an artsy film and to the irritation of other spectators criticizes the film. Good for discussion of critical standards, especially subjective criticism. Very funny.

(21) "The Dawn Horse," 18 min., c, Stanton, ? A mythical and mystical film about Indians and their beliefs and practices and religions.

(22) "Death of a Peasant," 10 min., c, Mass Media, $15.00. During World War II, peasants are rounded up for execution. One man breaks away and chooses his own manner of death.

(23) "The Doodle Film," 11 min., c, Learning Corporation, $15.00. A pompous narrator, apparently a sociologist or psychologist, analyzes the doodling of a man from his childhood until his adulthood. Neat satire.

(24) "The Dove," 15 min., b&w, Pyramid, $20.00. A wildly funny satire of Bergman's films, especially THE SEVENTH SEAL and WILD STRAWBERRIES, done in pigeon Swedish. Likely to offend some students (and probably more teachers).

(25) "The End of One," 7 min., c, Learning Corporation, $15.00. A seagull near death walks on a beach while nearby thousands of seagulls infest a garbage dump. It's about death and humanity and pollution and much more.

(26) "Experiments in Motion Graphics," 13 min., c, Pyramid, $15.00. John Whitney, maker of many computer generated films, explains how and why he uses the computer to make his experimental works.

(27) "Eye of the Beholder," 25 min., b&w, Stuart Reynolds, ? An artist has apparently killed a model and a number of people who have known him tell their stories of what they have seen of him and give their perceptions of reality. An old but still valuable film illustrating the differences between appearance and reality.

(28) "The Fat and the Lean," 15 min., b&w, Pyramid, $18.00. An early film by Roman Polanski about a fat man who owns/controls a young man. It's about freedom and the nature of freedom. Provocative and ambiguous.

(29) "The Father," 28 min., b&w, New Line, $35.00. Burgess Meredith is brilliant in the part of the father/cabbie who has lost his son and can find no one to talk to. From Chekhov's short story (variously translated as "Lament" or "Grief").

(30) "Fathomless," 13 min., c, Film Images, $12.50. Colors and shapes float in and out of the viewer's consciousness. Not really an experimental film, but close to it.

(31) "1501½," 8 min., c, Contemporary, $15.00. In the midst of a housing crisis, a young man rents a bathroom sans apartment (some architect goofed in drawing up the plans for the apartment building). The man and his landlady talk, and that's about all there is to the film except that it's lovely and funny and sardonic.

(32) "Frame by Frame," 13 min., c, Pyramid, $18.00. A how-to-do-it film aimed at kids on making animated short films. Very effective and fun to watch.

(33) "Frank Film," 9 min., c, Pyramid, $15.00. Frank Mouris' autobiographical film spewing images and sounds at the viewer. An Academy Award winner, deservedly so.

(34) "Gallery," 6 min., c, Pyramid, $10.00. Three thousand years of man's art coming at you furiously. Beautiful film score and a beautiful film in all ways.

(35) "Genesis," 6 min., c, Audio Brandon, $10.00. A woman's hand deposits a coin in a slot and a machine starts which creates a man. His molding and life consume only a few minutes. A mechanistic and cynical film.

(36) "Glass," 11 min., c, Contemporary, $20.00. People and products and processes in a glass factory. Rarely has any film paced itself so in accord with the subject matter being filmed. Something of a classic in short films.

(37) "The Hand," 19 min., c, Contemporary, $25.00. An artist who makes simple pots is first requested and then forced by a dictator to turn his art to making victorious symbols of the government. First refusing, then fleeing, and finally dying, the artist fights back against the repressive government.

(38) "The Hangman," 12 min., c, Contemporary, $15.00. A reading of Maurice Ogden's didactic poem about man's unwillingness to help his fellows with macabre shots of the townspeople and the gallows and the hangman. Overdone and preachy but effective with young people.

(39) "Harold and the Purple Crayon," 8 min., c, Weston Woods, $10.00. Harold takes his purple crayon and draws his way into adventures. Made for young children but delightful and full of puns.

(40) "Help! My Snowman's Burning Down," 10 min., c, Contemporary, $10.00. An absurdist tale of a modern Everyman. He lives in a bathtub on a pier and is confronted by almost every problem of the modern world. Bewildering and great.

(41) "The House," 32 min., b&w, Contemporary, $30.00. A fractured narrative about a house and its inhabitants from about 1910 through 1945 or so. I have yet to have students see it who weren't initially bothered or confused but who weren't eventually almost totally involved with the film.

(42) "John Muir's High Sierra," 27 min., c, Pyramid, $25.00. Something of a biography of John Muir (author and naturalist and almost single-handed the father of the National Park Service) and the mountains of California he loved.

(43) "Joseph Schultz," 13 min., c, Wombat, ? A German soldier, circa World War II, finds that he can kill in battle, but he cannot kill a group of hostages, and he joins them and dies. A true episode of courage.

(44) "A Journey," 12 min., c, Wombat, ? A group of people are on a train bound for somewhere and one by one they quietly disappear. Not a mystery, but rather a parable about life and death and caring and understanding.

(45) "Let the Rain Settle It," 13 min., c, Franciscan, $15.00. Because a car malfunctions, a father walks to town leaving his son behind with a black family. Uncomfortable at first with the people and the surroundings, the boy learns something about understanding and acceptance.

(46) "Love Me, Love Me, Love Me," 8 min., c, Contemporary, $12.50. A cartoon about Squidgy Bod, lovable and inept, and Thermus Fortitude, unloved and able. Thermus, hating his condition, takes lessons on how to be loved with hilarious results. A delightful moral ending that mocks every silly moral ever written.

(47) "The Making of a Live TV Show," 26 min., c, Pyramid, $25.00. Behind the scenes as a producer and director prepare for one production number in an Emmy Awards Show. The pace of the film becomes more and more hectic, and the film will illustrate what takes place in the planning and preparation of a TV show.

(48) "The Man Who Had to Sing," 10 min., c, Mass Media, $15.00. A cartoon about the life and death of a man who apparently cannot talk but can only sing an increasingly irritating song. If the song is monotonous, the point is well made.

(49) "Master Kiteman," 12 min., c, Arthur Barr, $15.00. Dinesh Bahadur loves kites and kite flying and believes he can communicate with others and discover about himself through his kites. A unique personality and a unique life solution.

(50) "Matrix," 6 min., c, Pyramid, $10.00. The best of the computer films with graceful squares curving and dancing their way through space. Cerebral more than emotional but beautiful.

(51) "Munro," 9 min., c, Rembrandt, $12.50. A four-year-old boy drafted into the army has trouble getting out because no bureaucracy likes to admit its goofs. A Jules Feiffer Academy Award winner.

(52) "Nahanni," 18 min., c, Contemporary, $15.00. Albert Faille, age 73, sets out on his eighth trip up the Canadian Nahanni River searching for the gold reputedly there at the headwaters. Great film about man's need to leave a memorial.

(53) "Neighbors," 9 min., c, Contemporary, $12.50. Two neighbors watch a flower bloom on the dividing line between their properties. Driven to possess the flower, they fight and then make war. Norman McLaren's statement about greed and power.

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(54) "Night and Fog," 31 min., c and b&w, Contemporary, $30.00. Alain Resnais' statement about man's inhumanity to man. Alternating black and white footage of German concentration camps with color shots of the modern setting of those camps contrast the quiet today and the horror of yesterday. Very strong stuff, but the kind of thing we all need occasionally to remind ourselves of.

(55) "Note from Above," 2 min., c, Mass Media, $10.00. A series of commandments waft their way down to zealous believers below. The next to last message reads, "Thou Shalt Kill." No one is around to read the following message, "Last note should be Thou Shalt Not Kill. Sorry, my mistake." Satire of zealots and conformity.

(56) "November," 10 min., c, Contemporary, $14.50. Mood piece about the end of the year and the end of life. Somber and often moving shots.

(57) "N.Y., N.Y.," 16 min., c, Pyramid, $20.00. Francis Thompson's visually stunning film about the essence of New York City through the use of different lenses and all sorts of distorted shots.

(58) "An Occurrence at Owl Creek Bridge," 27 min., b&w,Contemporary, $20.00. Ambrose Bierce's short story about the hanging of a Confederate spy is one of the two or three most widely used short films. I know it's overused and I've seen it abused, but it is a great film with shock impact everytime I see it.

(59) "Omega," 13 min., c, Pyramid, $15.00. A colorful but ambigious and sometimes Hollywoodish story about breaking our bonds (from what I'm not sure). Students usually like this better than the teachers.

(60) "One Eyed Men Are Kings," 15 min., c, Contemporary, $25.00. A Frenchman is mistreated by his mother and hated by her dog and ignored by everybody else. Discovering that the world honors and respects the blind, he dons a pair of dark glasses and is accepted and even loved by people, and then the truth comes out. The best new film I've seen in several years and a recent Academy Award winner. Incidentally, the dog is one of the best actors I've seen in a long time.

(61) "One Friday," 10 min., c, Counterpoint, $14.00. Gunfire and the sounds and silences of war touch an unnamed town for some unexplained reason. Although everyone apparently has been killed, a two-year-old toddles out to play and discovers one survivor. A little heavy-handed in its message, but still powerful.

(62) "The Parting," 16 min., c, Wombat, ? A man has died, and his family and his neighbors in a small Greek village gather to mourn his death. Quiet and honest and not morbid, the film becomes increasingly effective in establishing a mood.

(63) "Pas de Duex," 14 min., b&w, Learning Corporation, $25.00. Norman McLaren's stroboscopic study of movement and light and shadow and two ballet dancers. An incredibly lovely film.

(64) "People Soup," 13 min., c, Learning Corporation, $15.00. Alan Arkin's study of the imaginations and creations of two young boys who combine all sorts of kitchen ingredients to turn themselves into animals. Fun and imaginative.

(65) "Pigs," 11 min., c, Churchill, ? Pictures of pigs and their mud-holes which forces the viewer to look at something closely, maybe for the first time. Funny and for many of us, a highly anthropomorphic study.

(66) "Post No Bills," 9 min., c, Mass Media, $15.00. A hater of billboards is seen tearing down one of the monstrosities. A policeman comes by, arrests him, and the destroyer is taken before a judge. Afterwards, he is lauded by the mob and then winds up a guest on a night talk-show, smoking a cigarette. The final scene shows a billboard with the hero's picture above the slogan, "Smoke the Rebel's Cigarette." Nice attack on the problem of fighting the establishment without ultimately joining it.

(67) "The Question," 10 min., c, Contemporary, $12.50. In this cartoon, the protagonist suddenly finds a large question mark hovering over him. Questioning what the ? means, he goes to a scientist, churchman, military officer, and psychiatrist to help him, but no one can until a young lady (and love) appears on the scene.

(68) "The Reason Why," 14 min., c, BFA, $10.00. Two hunters (brilliantly portrayed by Robert Ryan and Eli Wallich) talk about their hunting and then spot a woodchuck in the distance. One hunter takes a shot, kills the animal, and then along with the other hunter tries to figure out why they even considered killing. Nice parallels with war and why man kills anything at any time.

(69) "The Red Balloon," 34 min., c, Audio Brandon, $27.50. A simple tale (with all kinds of metaphorical overtones) of a young French boy who befriends a lonely red balloon only to watch a mob of cruel kids destroy the balloon. One of the most attractive short films ever made and one almost everyone likes.

(70) "Replay," 8 min., c, Contemporary, $15.00. A simple (maybe simplistic) film showing the generation gap and making clear that it is not a new problem. The film pokes gentle fun at the extremists or radicals of the young or the old.

(71) "Rodeo," 20 min., c, Contemporary, $25.00. An effective study of rodeo riders and rodeo clowns and the indifference of the bulls who represent nature. The long shots and the slow motion (nearly freeze shots) of one lonely rodeo rider pitted against one Brahma bull are magnificent.

(72) "The Running, Jumping and Standing Still Film," 11 min., b&w, Pyramid, $15.00. Peter Sellers and many of the people involved in the old British "Goon Show" put on a wacky demonstration of sight gags and English humor. I love the film; many of my students hate it. If you like "Monty Python," you'll like this.

(73) "The Season," 15 min., c, Contemporary, $20.00. A satire on commercialized Christmas showing a Christmas parade, a seller of Christmas trees, and actors who play Santa Claus. There's no need to write an original satire when people like this are only too willing to satirize us by playing themselves. Often nasty and quite funny.

(74) "The Shepherd," 7 min., c, Macmillan, $10.00. A simple shepherd wanders around the big city trying to find work. Failing, he hears a mighty voice from overhead urging him to go into some other work, so he answers the call of destiny and becomes a blacksmith. Nice attack on guidance counselors and cliches.

(75) "The Shooting Gallery," 6 min., c, SIM, $7.00. A soldier fires at targets in a shooting gallery. One after another is hit and the targets play out their small roles. Suddenly, he fires at two dancers and both play their normal roles until they break loose of their bonds and float into the air. The soldier shoots them down, flattens them out, and they become again targets and nothing else It's about slavery and freedom and a mechanistic society.

(76) "Silences," 12 min., c, Contemporary, $15.00. Savage portrait of what war does to destroy the best in us. Civilians remove the clothing from dead German soldiers, and two men discover one soldier still lives. Although one of the two men abandon the soldier, the other takes him back to his village. The village, still burning from a German attack, now represents horror to the civilian and he beats the soldier to death in a paroxysm of despair and frustration.

(77) "The Sixties," 15 min., b&w/c, Pyramid $18.00. A Braverman film with many stills about the nature of the 1960's, particularly the violence of the times.

(78) "Skater Dater," 18 min., c, Pyramid, $20.00. A skateboard gang of boys breaks up when one boy enters adolescence and love and a young girl enter his life.

(79) "Solo," 15 min., c, Pyramid, $15.00. A hokey incident with a small frog will irritate some viewers, but otherwise this is an exciting picture about mountain climbing with some scenes that still bring gasps from first viewers.

(80) "The Son," 10 min., b&w, Contemporary, $12.50. A farm couple wait for the visit of their son from the city. When he returns, they discover the outside world has made him a man they can hardly recognize. Stark cartooning.

(81) "Sticky My Fingers, Fleet My Feet," 23 min., c, Time-Life, $25.00. A Saturday afternoon touch-football player joins his middleaged friends in Central Park for another game. The joy of conquest soon ends when a fourteen-year-old boy joins them and proves far and away the best player. Comedy at its best, satirical, sad commentary on man's values and aims, effective camera work, delightful.

(82) "The Stray," 14 min., c, Franciscan, $15.00. A bus driver takes 13 youngsters to a day at the San Diego Zoo, and one young boy strays away. The bus driver searches and when he finds the lost youngster, everyone has a party. This may sound hokey, but if you see it I'll bet you'll like it as much as I did. The kids are great and the bus driver (you'll recognize him from TV commercials) is totally believable and wonderful.

(83) "Street Musique," 9 min., c, Learning Corporation, $15.00. Ryan Larkin's animations are a series of variations on three street musicians. Starting with simple line drawings, Larkin develops increasingly colorful and complex paintings.

(84) "The Stringbean," 17 min., b&w/c, Contemporary, $17.50. An old and lonely French seamstress plants a stringbean, nurtures it, and then transplants it into a flower bed in a city park only to see it later ripped up by workmen. A study of old age and loneliness beautifully acted.

(85) "Summerplay," 15 min., c, Counterpoint, $16.00. A typical summer day at the beach--lovers walk holding hands and a group of boys dive off a pier. One quite young boy is not quite ready for the diving and on-lookers watch sympathetically or mock him.

(86) "Syrinx" and "Cityscape," 4 min., b&w, Learning Corporation, $10.00. Two short films (on the same reel) by Ryan Larkin, the first the ancient Greek myth. Both are series of charcoal drawings rapidly and lovingly put together and looking like moving drawings more than stills.

(87) "Televisionland," 12 min., b&w/c, Pyramid, $15.00. Clips from early TV shows until now yield almost a history of TV and our changing tastes in programs.

(88) "3rd Ave El," 9 min., c, ACI, ? The 3rd Ave El in New York City and we watch one train traveling from morning until night.

(89) "Time Piece," 8 min., c, Contemporary, $17.50. As a man lies in a hospital, reflecting in a series of absurdist flashbacks who and what and why he was and how he got where he did. Wild and wonderful.

(90) "Tomorrow Again," 15 min., b&w, Pyramid, $15.00. An elderly lady lives a sterile and lonely existence. Coming down from her room dressed to kill in a fur cape and all, she expects attention and receives nothing, nothing at all, not even the merest of notices.

(91) "Toys," 7 min., c, Contemporary, $15.00. A group of children look at a wonderful assortment of toys. Suddenly, the children stop moving and the toys move, all toys of war. Soldiers fight, planes drop bombs, napalm hits a soldier and he burns, and others die. A parable of war and cruelty and a short film classic.

(92) "21-87," 10 min., b&w, Contemporary, $10.00. Arthur Lipsett's view of life and death and man's inability or unwillingness to learn his own identity or the identity of other human beings. Excellent sound track.

(93) "Two," 9 min., c, Macmillan, $15.00. A parody of Italian movies, particularly the work of Fellini and Atonioni. Two people on a beach play the game of "I am less worthy than you are," and degrade each other.

(94) "Two Men and a Wardrobe," 15 min., b&w, Contemporary, $25.00. Two men rise from the sea carrying a wardrobe chest. They move through town, suffer cruelty and perverseness and pain and scorn, and finally return to the sea. Another Roman Polanski short film.

(95) "Very Nice, Very Nice," 7 min., b&w, Contemporary, $10.00. Arthur Lipsett's commentary on loneliness and misery and death today done through a series of still pictures and an often ironic commentary.

(96) "The Violinist," 8 min., c, Learning Corporation, $10.00. Harry loves to play his violin, but he plays, as one character says, "awful." So Harry goes to a master violinist who urges him to suffer to produce beautiful music, and Harry does suffer and he plays beautifully, only he's also miserable. An Ernest Pintoff satire.

(97) "The Violin Lesson," 10 min., c, Contemporary, $15.00. An old violin teacher apparently has a young pupil who reaks havoc with the violin. Then comes the surprise ending which points up the contrast between appearance and reality.

(98) "The Wall," 4 min., c, Contemporary, $12.50. A "people-user" sits by an impenetrable wall waiting for someone to come along to break through the wall. Someone does and the "people-user" uses him. Neat commentary on a type of human being.

(99) "Why Man Creates," 25 min., c, Pyramid, $20.00. Maybe the classic of short films--about man's drive to find an outlet for his creativity. The film makes us proud of ourselves and our fellow human beings.

(100) "Windy Day," 9½ min., c, Film Images, $20.00. Two small girls get together on a dull summer day to act out their wishes. Whimsical and funny and an accurate picture of the imaginations of kids in action.

(101) "Zlateh the Goat," 20 min., c, Weston Woods, $25.00. Zlateh is scheduled for slaughter since the furrier and his family need money and Hanukkah is near. The oldest son sets off with Zlateh to the butcher in town, a snowstorm hits, Zlateh saves the boy's life, and all is well. From the Isaac Bashevis Singer short story.

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ADDRESSES OF FILM DISTRIBUTORS

ACI Films--35 W. 45th Street, New York, New York 10036

Arthur Barr--P.O. Box 7-c, 1029 N. Allen Ave., Pasadena, CA 91104

Audio Brandon--1619 N. Cherokee, Los Angeles, CA 90028

BFA Educational Media--2211 Michigan Ave., Santa Monica, CA 90404

Churchill Films--622 N. Robertson Blvd., Los Angeles, CA 90069

Contemporary Films--1714 Stockton St., San Francisco, CA 94133

Counterpoint Films--5823 Santa Monica Blvd., Hollywood, CA 90038

Film Images--1034 Lake St., Oak Park, IL 60301

Franciscan Communications Center--1229 S. Santee St., Los Angeles, CA 90015

Learning Corporation of America--711 5th Ave., New York, NY 10022

Macmillan--34 MacQuesten Parkway South, Mount Vernon, NY 10550

Mass Media Associates--1720 Chouteau Ave., St. Louis, Missouri 63103

New Line Cinema--121 University Place, New York, NY 10003

Pyramid--Box 1048, Santa Monica, CA 90406

Rembrandt Film Library--282 W. 25th St., New York, NY 10001

SIM Films--Weston Woods, Weston, Conn. 06880

Stanton--7934 Santa Monica Blvd., Los Angeles, CA 90046

Stuart Reynolds Productions--9465 Wilshire Blvd., Beverly Hills, CA 90212

Time-Life Films--3435 Wilshire Blvd., Los Angeles, CA 90010

Weston Woods Films--Weston, Conn. 06880

Wombat Productions--77 Tarrytown Rd., White Plains, NY 10607

PLANNING THE INSTRUCTIONAL PROGRAM FOR USING MEDIA IN THE CLASSROOM: AN EXPERIMENT

Velez Wilson, New Orleans Public Schools

There is nothing innovative or revolutionary about planning the instructional program for media use. Our main objective is to make using commercial radio (or television too for that matter) an educational as well as an entertaining activity for both teachers and students--educational in the sense that listening and reading skills are developed and reinforced, and entertaining in the sense that students' enjoyment is enhanced as they become more knowledgeable and sophisticated listeners.

People identify with any stimuli according to what they know, what they understand, what they experience, what fits into the context of their frame of reference. Our media-oriented students have already developed a rather broad and sophisticated frame of reference, but if they are to cope with the many aspects of media programming intelligently and not be overwhelmed by its elaborate trappings, they must contribute their own creativity to the auditory and visual process: imagination, perception, and expression. Therefore, it becomes necessary for the teacher to bring into focus a multitude of loosely defined experiences which are part of every student.

The media presentation should serve as a springboard for involving the learner in some skill building or attitude developing task, i.e., the use of media presentations in the classroom should be judiciously planned to contribute to an on-going unit or to developing the concepts of the instructional program. Indiscriminate use of media can serve to further disorganize the experiences of the child who has not learned to absorb, to assimilate, and to make functional any form of visual or auditory stimuli.

Commercial media programs can provide the teacher and the student economical access to a limitless resource of fantasy excursions and life situations. They can also provide affective means for developing listening and reading skills and a multitude of opportunities for problem-solving and decision-making experiences.

The experiment, conducted with the help of Dolly Geldersma, grew out of an interest in using old radio in the classroom and expanded to the use of current radio and television programs. We began with a radio program, a classically constructed mystery drama using the theme of reincarnation. The first step was to listen to an entire program which we felt would interest young learners. Next, we made lists of things that occurred during the program that had teaching/learning potential--those around which we could build lessons or units for the development of skills: elements of plot construction and character development; the use of contextual clues; the function of music and other sound effects; distinguishing between fact and opinion; and the use of propaganda in advertising. Finally, we developed task sheets which could be used for large group instruction, small group instruction or individual activities. Some examples of the task sheets are shown below. The numbers on the task sheets are not indicative of levels of comprehension; however, questions on all levels are included on the sheets. Note also that the names of characters in the story have been replaced by blanks for the sake of anonymity of the radio program.

Number 1

Listening Task Sheet

Performance Objective:

The student will recognize the function of the narrator in the drama as the introducer of the origin of the drama.

The student will understand the function of the narrator as the interpreter of the drama and its parts.

Tasks: 1. Listen to tape for this information given by the narrator:
   a. station broadcasting the drama
   b. name of the program
   c. title and author
2. List the times we hear from the narrator and next to each time tell his objective. How does he make you curious of the action that is about to occur?
3. At the conclusion of the drama, how does the narrator relate animals, their souls, reincarnation and humans?
4. How does the narrator introduce you to the next drama?

Number 2

Listening Task Sheet

Performance Objective:

The student will demonstrate his understanding of the movement of action in the radio drama.

Tasks: Listen for the movement of the action in the drama to answer these questions:

Exposition: 1. What was ________________life like before he decided to _________?
Incitement: 2. Why did ________________life change?
Rising Action: 3. What were the events that led to _______involvement?
Climax: 4. What happened to______________ during the ______________?
Denouement: 5. What did the ___________prove about ______________?
Theme: 6. State the theme of the drama in your own words.

Number 3

Listening Task Sheet

Performance Objective:

Given a taped presentation, the student will develop mental imagery by listening as evidenced by oral or written recall of the image.

Tasks: Listen to the tape to answer these questions:

1. In the beginning, what does_________ make you see?
2. What does he see in his dream?
3. When he looks at the daguerrotype, the old picture, and is then put under hypnosis, what does he see?
4. What do you see in the scene of the girl in the night that makes you afraid?
5. What image do you get at the sound of _________________?
6. Describe the scene when_______________. What do you hear that makes you know what is happening?

Number 4

Listening Task Sheet

Performance Objective:

The student will demonstrate his ability to recognize context clues by listening for meaning of unfamiliar words.

Tasks: Listen to the tape to determine the information given in the story that tells you the meaning of the following words. Use that information to write a definition of each.

reincarnation
cowardly
notorious
immortal
daguerrotype
alibi
escort
impersonating
hypnosis

Number 5

Listening Task Sheet

Performance Objectives:

The student will demonstrate his ability to differentiate between paid or commercial advertising and public service advertising on the radio.

The student will demonstrate ability to differentiate among language which indicates fact, that which indicates opinion, and that which indicates propaganda.

Tasks: Listen to the tape to answer these questions:

1. Which ads are commercial ads and which ads are public service ads?
2. Of the public service announcements, which are local? Which are national? Which are regional?
3. Which words in the ads indicate fact?
4. Which words indicate opinion?
5. What are some things you hear which help you identify the emotional effect the ad wants to communicate? (sound effects, music, language)
6. What words of propaganda are used to persuade the consumer to purchase or support in some way?
7. How much actual time is used for commercials?

Number 6

Listening Task Sheet

Performance Objective:

The student will demonstrate his ability to identify sounds and their functions in the story.

The student will demonstrate an ability to recognize and determine the contribution of music to the total effect of the drama.

Tasks: Listen to answer questions about music related to plot:

1. What kind of mood is set by the music?
2. Is there a difference between music used when characters are just talking to each other and that used when there is physical interaction? What kind used for talking scenes? What kind used for action scenes?
3. What happens musically when the scene changes? At the close of an act?
4. What does every crescendo of the music indicate?
5. List the sound effects you hear in the story and jot down a word or two to describe the scene in which you hear the sound effect.
6. How do these sound effects help you visualize the scene?
7. In the advertisements, list the sound effects and the name of the ad in which you hear them. How do the sound effects help the meaning of the ads? How do some of the sound effects involve you emotionally?

Number 7

Listening Task Sheet

Performance Objective:

The student will demonstrate his understanding of character development by following the character's actions and reactions through the drama.

Tasks: Listen to the radio drama to determine the character of ____________ by answering these questions:

His thoughts 1. Did____________feel that he could live with his family with the thought that he was the reincarnation of _______? Why or why not?
2. Did he believe that he was the reincarnation of ____________?
His words 3. What exactly made him afraid?
His action 4. Why did he _______________?
5. What did he do to find out the truth?
His reaction to others 6. How did ___________ react to his____________? his___________? the man at the_____________? the ______________?

The reaction of others to him 7. How did ____________ react to her husband?
8. How did____________ react to him?

Number 8

Listening Task Sheet

Performance Objective:

The student will demonstrate his ability to use reference materials by researching a topic using references and cross-references.

Tasks:
1. Is there an entry for reincarnation in an encyclopedia? Write a summary of that entry.
2. Is there a cross-reference for reincarnation?
3. Approximately how old is the idea of reincarnation?
4. Who was Bridie Murphy?
5. Who was Daguerre?

Number 9

Listening Task Sheet

Performance Objective:

The student will demonstrate his ability to think creatively by writing a story based on a given topic.

Task: Write an original story entitled "My Former Life as a _______" Use the name of any animal or any inanimate object to complete the title for a humorous story; use a famous or infamous person for a serious story.

The task sheets worked beautifully with teachers in our in-service workshops. Using the sheets effectively in the high school classroom posed a problem: the task sheets assumed that students had been taught to recognize all the elements of literature and programming that they were asked to listen for and identify, and we had no students to whom we could teach those skills. Consequently, the ideas had to be field tested in a regular class setting. A teacher of ninth-grade English agreed to try the unit with five classes. The result of the testing led to the following conclusions:

1) Students enjoy listening to radio programs. However, they too want to listen to a broadcast without having their interest divided between a good, suspenseful story line and a learning task. For the best results, the task sheets should be distributed and thoroughly explained after the first playing. Then, replay the tape for the learning tasks to be performed. It may even be necessary to make the tape available in a listening center for the slower student.

2) Task sheets can be used first as lesson plans for the teacher, then revised as task sheets for students. Hopefully, teachers will use different shows for teaching than those used for reinforcement. Obviously, teachers need to have a variety of taped material since students usually become bored after the second listening.

3) Task sheets can be used one at a time for large group instruction and for reinforcement. As students begin to fall into groups according to skills mastered, the task sheets can be used for small group instruction or for individualized activities, i.e., to assign tasks to students who (a) need to develop a particular skill; (b) need a sequence of skills according to levels of difficulty; or (c) need constant reinforcement in successful activities, in which case each succeeding task sheet designed by the teacher should be more difficult, adding more levels of abstraction and/or comprehension.

Commercial radio and television are already commanding a great deal of attention from our students. It is necessary, then, for us to help them become intelligent consumers of what for them has become a major American pastime. The successful use of media in the classroom can enrich the curriculum, broaden the perspectives of the students, and provide effective means for the development of cognitive skills. A carefully planned program for skill development is one way to insure this success.

THE MALTESE FALCON: NOVEL INTO FILM

Vince Anna Lawlor, Arizona State University Student

The term "popular culture" is of comparatively recent vintage. In a sense it is the outgrowth of localized cultures integrating through increased communication channels. Only a few decades ago the concept of a popular culture was unknown. Today, due to technological improvements in mass communications, more experiences and information are common to different lifestyles. There is little doubt that the communication media, which have become an everyday part of life, play an important role in the formation and continuation of America's popular culture.

In this sense both the novel and the film are mediums of cultural expression--means of stating, exploring, or refining mass values and morals. Although the film is a visual medium and the novel a linguistic medium, both rely on the same framework, the dramatization of an idea. The novel is bound to print, its creator limited to providing abstract concepts for the reader to form his own mental image of the action and characters. The filmmaker sacrifices narrative comment, but he can present the viewer with a concrete visual perception, using music and dialogue to reinforce the photographic image.

Rather than focusing on the entertainment value of either the novel or film, which is generally considered the primary function of either media and makes the dissemination of cultural standards an almost subconscious indoctrination, this paper focuses on the way in which both film and print transmit cultural values, and the differences and similarities between the two media. In this case both the novelist and the filmmaker used the same basic story line, providing an interesting look at the work of two artists in different media on the same idea.

THE MALTESE FALCON by Dashiell Hammett is a well-known and available film and novel, making it an excellent subject for study. In the story detective Sam Spade is falsely hired by a beautiful woman in pursuit of a man. When his partner is murdered while working on the case, Sam Spade becomes involved in far more than a lover's quarrel. He soon finds himself one of several self-interested parties in search of a valuable stolen statuette, while the police apply pressure to solve the murders that result from the search. The interaction of characters during the search conveys the moral messages of the story. In the end "justice" is served, but morality is still seeking a positive answer.

Just as Dashiell Hammett was unable to resolve the basic moral questions of his characters, he was unable to resolve them for himself. Dashiell Hammett was a contradiction of genius and destruction. He died a broken and destitute alcoholic; his career as a serious novelist was limited to ten productive years before he degenerated into a Hollywood hack writer. During those years, however, Hammett was a master of detective fiction, transplanting, as Raymond Chandler wrote in a preface to a collection of Hammett's early stories in 1944, "murder away from the upper classes, the weekend house party and the vicar's rose garden back to the people who are really good at it" (quoted by Ross MacDonald in ON CRIME WRITING, Santa Barbara, California: Capra Press, 1973, p. 15). THE MALTESE FALCON, first published in 1929, is the best of Hammett's five novels, due, in part, to its hero Sam Spade; a new kind of detective, who spoke the language of the street. Hammett had been a Pinkerton detective for eight years and knew the corruption of cops and criminals alike. In 1923 the magazine SMART SET published "From The Memoirs of a Private Detective" Hammett's journal-like vignettes about his detective career (reprinted in Howard Haycroft, ed., THE ART OF THE MYSTERY STORY, NY: Simon and Schuster, 1946, p. 420). The following quote from that article illustrates the paradox of reality that fascinated Hammett and which elevates his work beyond clever plots and realistic characters: "The cleverest and most uniformily successful detective I have ever known is extremely myopic." The contradiction is apparent. How can myopia, an inability to think with foresight and objectivity, contribute to cleverness, especially in detecting something that is hidden?

The classical pattern of a whodunit diagrammed by W.H. Auden (as noted by Stephen Marcus in his introduction to Dashiell Hammett, THE CONTINENTAL OP, NY: Random House, 1974, p. xxi), is the passage from the false order and seeming innocence before murder, through a turmoil of false clues and misallocated guilt, to the restoration of true order and objective justice after the murderer's arrest. There is a significant passage in THE MALTESE FALCON when the District Attorney summons Spade for an informal conference, hoping to squeeze Sam into revealing more information than his terse, defensive, non-commital comments to the police usually provide. The D.A. assures him that if he has nothing to conceal he has nothing to fear, and Spade replies, "Everyone has something to conceal" (Dashiell Hammett, THE MALTESE FALCON, NY: Vintage, 1972, p. 129). In Spade's world there is no progression to final revelation. Even after the murderer is found, the world is only slightly re-arranged, and makes no more sense than it did before. Sam Spade enters an ongoing situation, already hopelessly snarled with deception and fabrication. He proceeds to jumble things further with his own concealments and deceptions arriving at a situation that achieves, as Stephen Marcus observes, "a coherent but not necessarily rational" rearrangement (Dashiell Hammett, THE CONTINENTAL OP, Introduction, p. xxii). Spade could not survive if he were anything but myopic, for how can one hope to impose a pattern on chaos? By having faith in nothing, abandoning foresight, Spade lives in a moral vacuum. Spade must abandon ethics and humanistic optimism in order to survive, and can see only irony in the human condition.

In considering the successful transferrance of the idea of a novel into a film one must assess the perceptions of the film director in interpreting his material. Hammett has been called the creator of the "hard-boiled" school of detective fiction, and Huston's film is the archtype for the film noir genre of the 1940's. Popular art froms reflect the culture that produces them by portraying the prevelent political and social mentality. Comedy was the dominant theme of the 1930's but humanity, optimism, and song don't hold up too long in a world of growing economic depression. As audiences grew more sophisticated, movie themes became increasingly realistic, although realistic in a very stylizied sense. The 'black' thrillers of the 1940's reflected modern American society, where violence is the decisive means of power. The system is no better than the criminals, but it provides some measure of respite if you play along. These films were set in the city, its setting as dark and foreboding as the motivations of its inhabitants. The hero is modern man, who has the weapons of technology at his disposal: guns, automobiles, and telephones function as his icons. This technology aids his relentless search for facts, as he claws his way through a confusing, often senseless world. But the facts don't really matter, either. The audience is allowed to deduce from the hero's physical appearance that he is world-weary, cynical, hard-bitten and resigned to almost every type of human abberance. Love in these movies is never pure, never fully realized. It too has gone sour. Shadow upon shadow, an intense bleakness suffocates every endeavor as the characters grope through a brutal and sordid world.

THE MALTESE FALCON was first filmed (and soon forgotten) in 1931 with Ricardo Cortez and Bebe Daniels. The 1936 remake titled SATAN MET A LADY with Warren Williams and Bette Davis, met little success, due in part to its unfaithfulness to Hammett's cynical theme. The Fat Man became a Fat Lady and the characters were reduced to slick participants in a straightforward crime story. In 1941 Warner Brothers decided to try again. Fortunately during this period Warners was known as a "writer's studio." Writers and directors were given the freedom to develop their own scripts without the interference of studio heads who were more concerned with notions of "box office" than with artistic statement. Hammett had moved to Hollywood in 1930 to write for the screen, after Warner Brothers bought the film rights to his novels. Although he was black-listed from employment for a time due to his admitted, yet brief affiliation with the Communist Party, U.S.A., alcoholism spelled his doom as a creative writer. He was not on hand to work with young John Huston, who made his directorial debut with this film, but he didn't have to be. Huston insists on his fidelity to his literary sources, as indicated by his definition of his approach to filmmaking:

> I don't seek to interpret, to put my own stamp on the material. I try to be as faithful to the original material as I can. . .In fact, it is the fascination I felt for the original that makes me want to make it into a film. . . the most important element to me is always the idea that I'm trying to express and everything technical is only a method to make the idea into clear form. (Colin McArthur, UNDERWORLD USA, NY: Viking, 1972, p. 82)

Huston's emphasis on content is evident in his handling of THE MALTESE FALCON. He consistently subjects the form of his telling to the demands of the tale. Like Hammett's prose, Huston's style is austere and functional: the audience becomes a silent participant in the story and is never overly aware of the camera. Most of the dialogue is taken directly or slightly or slightly paraphrased from the novel. Most of the action takes place indoors, in closed, cramped rooms. Huston reveals the characters with interesting and well-timed close-ups and groupings. Even the rare moments of action are brief and slightly underplayed. Although violence permeates every scene, the burning ship, Spade's search for Bridget, and Captain Jacobi's dramatic and bloody entrance with the rag-wrapped falcon are done with a deliberate lack of flourish. The message of both the book and film deals with irony and alienation, and any attempt to produce an adventure story would diminish the bitterness of the statement. Reality is neither good nor evil but a complex paradox of twisted motivations and concealments.

The plot emphasis is not on clues but on character; while we are interested in the whereabouts of the elusive falcon, it turns up long before the final climax. The falcon operates as a symbol of the degeneration of purpose in a materially-oriented world. Gutman, the villain, and his gang are as grotesque as the greed which drives them to value an object that can never be possessed. There will always be someone eager to kill to obtain the falcon. Even Sam seems to be caught up in the quest. Throughout the story Sam tries to barter his limited knowledge into a piece of the action, taking money from Bridget, then alternately playing Cairo against Gutman to get a larger share of the money that the sale of the falcon will bring. As Gutman leaves to continue the search after discovering the fake falcon, he invites Sam to join the gang. But Sam, remembering Gutman's word, as he sacrificed his protege, Wilmer, ("If you lose a son it is possible to gain another but there is only one Maltese Falcon," THE MALTESE FALCON, p. 175) settles instead for one thousand dollars as his fee in finding the existing bird. Quite a switch from the law-and-country ethics of Sherlock Holmes.

The amorality of this world establishes a pattern for the character's response to it. Hammett's language and dialogue which Huston transposed almost untouched from the novel, reveals the contradictions of the character's personal identities, which slowly unfold along with the plot. Bridget O'Shaughnessey begins as Miss Wonderly, betraying her boyfriend Thursby and killing the detective Miles Archer. She and Thursby betrayed Gutman, who in turn uses Bridget to betray Sam by disarming him prior to the last meeting. She betrayed Spade ultimately to be betrayed by him. A characteristic gesture is her flirting, throaty laugh as she dreamily eyes Spade, saying, "I am a liar, aren't I?" (THE MALTESE FALCON, p. 76) Like Spade, Bridget's primary concern is survival, by any means necessary. The passive gun moll of the gangster films evolved in the film noir into a more complex scheming woman, leading men to their doom with calculating, selfish deception. The Woman's Liberation movement has developed an increased awareness of the various stereotyped myths of womanhood. The character of Bridget could be seen as the chauvinistic portrayal of what happens to a woman who tries to make it on her own. Bridget has rebelled from the traditional home-family-children womanhood pattern, which is bad enough, but she has also refused to submit to any male dominance. She uses love and men indiscriminately, and in the end is caught by her own deception. The 1940's were liberated enough to allow the woman heroines careers and even crimes, but to refuse the submission of love was cause for "justice" to prevail.

Resisting romanticizing his hero, Hammett ironically keeps Spade under strict control. Underneath Spade's tough exterior we find, not a heart of gold, not nerves of steel, but a tortured sensibility. He is on no side but his own, and as such, is damned uncomfortable. Spade follows a curiously corageous, yet fatilistic code of manhood much like that of Hemmingway's heroes. Little is verbalized except what has to be: ultimately we come to know Spade by his actions. He is not admirable in the traditional sense. He has slept with Iva, his partner's wife, fallen in love with a lady crook and then refused to save her. The novel ends with the disturbed contenance of his secretary Effie (whom he also sleeps with) as she ushers Iva into Sam's office just a few hours after Sam has turned Bridget over to the police. Life goes on, as Sam has told Bridget: "I've been through it before. . .I'll be sorry as hell. I'll have some rotten nights but that'll pass." (Dashiell Hammett, THE MALTESE FALCON, p. 194). Although Bridget swore her fidelity, Sam will not exchange his lifestyle, unfulfilled as it may be, for a nebulous future of "love," a concept he questions anyway. His life is his job, the only thing that has any meaning, because it allows him to survive. Knowing that Bridget won't understand, but pressured by her agonized questioning, Spade reluctantly explains:

> I am a detective and expecting me to run criminals down and let them go free is like asking a dog to catch a rabbit and let it go. It can be done, all right, and sometimes it is done, but it's not the natural thing. (THE MALTESE FALCON, p. 193)

Being a detective is the realization of an identity. The question of doing or not doing a job competently replaces the whole larger question of good or evil. Sam does not forsake Bridget for justice, but for himself.

Most of the plot movement of the novel takes place within the dialogue. His pursuit of the falcon takes Spade from conversation to conversation, leaving the reader to ferret out the "truth" along with Sam. Yet Hammett does not rely entirely on dialogue to reflect his theme. In choosing the detective genre, Hammett seized the most appropriate vehicle to comment upon the violence that results from widespread moral corruption. Spade may have his code, but it is a code which allows him free rein to brutally beat anyone who obstructs him. He enjoys repeatedly smashing his fist into the effeminate Cairo's face, smirking with pleasure as he continues a fight he had won with the first blow. His attitude is reflected in his comment to Cairo: "When you're slapped you'll take it and like it." (Dashiell Hammett, THE MALTESE FALCON, p. 62). And neither is he spared violence in return. After the drug has taken effect and Spade has passed out, Wilmer cannot resist kicking him squarely in the face. The scene involving Gutman's delicate teen-age daughter, whose back and legs are covered with deep, bleeding scratches where her father has tortured her to produce a realistic telephone scream to lure Sam from his apartment, almost borders on sadism. But not all of Hammett's ladies are passive victims. Bridget, akin to Gutman in her polite veneer of of genteel mannerisms, vigorously attacks and wounds Cairo when he alludes to an abortive affair of hers with a boy in Constantinople that she does not want mentioned in front of Spade. The censorship furor of the 1930's and the creation of the Hayes office were undoubtedly responsible for the film's subtler approach to the touchy subjects emphasized in the novel. Yet Huston does a masterful job of implying what Hammett brutally stated concerning Cairo's homosexuality and Spade's frequent sex partners (nearly every female in the story), although the torturing of Gutman's daughter is carefully avoided in the film.

Huston's choice of actors was another strong point of the film. Bogart's film presence was undeniable. James Agate aptly described the on-screen Bogart"

> He has charm and he doesn't waste energy by pretending to act. Bogart has a sinister rueful countenance which acts for him. His expression never changes whether he is looking at his mistress, the dead body of a man he has murdered or a black beetle. He even acts less than Leslie Howard. And I like him. (David Shipman, THE GREAT MOVIE STARS: THE GOLDEN YEARS, NY: Bonanza Books, 1970, p. 74)

Sidney Greenstreet is still regarded by many as the classic villain of film. As Gutman, he is a thoroughly enjoyable villain. His speech is theatrical, marked by subtle and elitist word plays and nuances. He is the amiable connossuier who turns suddenly into a monster, without losing his composure. Large in stature and bountiful with his fine liquor ane expensive cigars, he is both Santa Claus and Satan. The dialogue between Gutman and Sam is a tour de force of wit and tension. At one point, Gutman repeatedly expresses admiration for Spade's forthrightness, saying "You're the man for me, sir, no beating around the bush," (THE MALTESE FALCON, p. 94) while waiting for the drug he has put into Spade's drink to take effect! Casper Gutman, the smooth and articulate Fat Man, could purr platitudes abhorring violence while watching his ever-present, never very bright gunman cream the hero with gory abandon. Silent movie villains had to be easily recognizable and their motives were usually reduced to evil for evil's sake. Sound allowed more complex explanations, and soon villains became flowery and articulate, using, rather than weapons, witticisms and epigrams against the hero. Weapons, after all, speak for themselves. Wilmer is the gun and nothing more, and most of his dialogue concerns his use of weapons to affect change. Gutman is intelligent and well-bred, he enjoys the finer things in life, and even professes to regret the necessity of violence to achieve his ends. He is willing to be civilized as long as he feels that he is winning. He seems to be fair and generous to his gang, lavishing them with praise and high-living, but when he has to make a choice between "his son" and his greed, all pretense is abandoned. He is akin to the modern American corporate businessman or politician, flushed with deals, ideals and promises until self-interest causes him to sing a more selfish tune. Profit counts more than people in our society. The real villain is smooth-tongued greed, clothed in business attire and civilized veneer.

"Dashiell Hammett was the first American writer to use the detective story for the purposes of a major novelist, to present a vision, blazing if disenchanged, of our lives," writes Ross Macdonald (ON CRIME WRITING, p. 16). The story's portrayal of values, the relationship of the artist to his work, the film as a product of its time and the differences and similarities between the media all are valid studies for the student interested in a comprehensive understanding of American literature and culture

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SHOPTALK:

Students are often puzzled by TV ratings, but maybe some of the puzzlements can be cleared up with some of the Nielsen Television Index material. Write A.C. Nielsen Company, Nielsen Plaza, Northbrook, IL 60062 or 70 Willow Road, Menlo Park, San Francisco, CA 94025 and request their latest documents. Be sure to ask for the pamphlets on "Everything You've Always Wanted to Know About TV Ratings," "Nielsen Television '75," "NTI in Instantaneous Action," and "Viewers in Profile." If students do not find the arguments or logic of the rating system overwhelming, at least they may have some idea how the ratings function. Two good articles that teachers ought to know are Dick Adler's "Nielsen Rater's Views Decide Your TV Fare," LOS ANGELES TIMES, June 9, 1974, p. I-1, 31, and his "The Nielsen Ratings--and How I Penetrated Their Secret Network," NY TIMES, "Arts and Leisure" section, Sept. 1, 1974, p. 1, 15.

SOME NOT-SO-OBVIOUS USES FOR THE TAPE RECORDER IN THE ENGLISH CLASS

Dirk Messelaar, College of the Virgin Islands

Many secondary school English teachers probably dismiss the notion that they can effectively "individualize" their classroom instruction because they do not have either the varied materials or the diversity of media available. However, these teachers should recognize that they can offer many different activities and subject matter with one often over-looked media device--the tape recorder (connected to one standard, hard-working English Teacher). Here are some of the least obvious uses for tape recorders which I found extremely effective in my English classes.

Many hesitant student readers will gladly listen to a story and sometimes even a poem or essay if it is placed on tape. A small group of students can follow the written text while they listen through their headphones. Introductory materials can be put on tape for use by groups who would be helped by a general "idea map" of the selection to be read. This consists of an introduction to the story, situations, concepts or ideas to be encountered. Teachers should also provide explanatory remarks before or after difficult words and sentences, and lessons may be personalized by directing individual comments to group members. After they have listened to a few paragraphs, students might be asked reading questions which are then immediately answered on the tape, or the teacher might simply engage the group in discussion after the reading is completed.

Student spelling can be improved and vocabulary significantly enhanced if each student listens to taped word groups which have proven difficult for the individual on a pre-assessment device. For example, if a student confused the "ie" and "ei" vowel combinations on a spelling test, he would listen to the following in a taped spelling unit:

"i" before "e" except after "c"
"ei" in received--r-e-c-e-i-v-e-d--I received the letter.
"ie" in believed--b-e-l-i-e-v-e-d--She believed his excuse.

The basic approach can be used in vocabulary building except, of course, the words are not spelled out. The teacher might also include difficult variant forms of the same word, such as "happy-happiness," and "continue-continuous."

Basic skills in punctuation and usage can be improved when students listen to three sentences (a,b,and c), only one of which uses acceptable punctuation or usage. The student merely indicates his choice with an a,b,or c. This is especially effective with punctuation practice as students become aware of the relationship between speaking and writing when they see punctuation reflected in oral pauses and inflections.

In writing, students can record their compositions before rewriting, editing and revising, and then record the composition again in its final form. A small-group peer or teacher-led discussion of the contrast between the two versions is almost always rewarding. Students might also record oral letters which can be sent to other classes in the school or across the world. The students organize groups and plan how to introduce themselves, ask questions for their listeners to answer on a response tape, comment on local places, and tell about typical or unique experiences. They should explore different modes such as monologue, duologue, dramatization, peer interviews, and question-and-answer format. The tape recorder can also help in the writing process and with accurate transcription if the student transcribes in his own voice. Finally, students might make "thought recordings" every week during the course of the school year. Every week each student tapes an observation, epigram, problem, statement, poem, proverb, or other statement. These serve as excellent writing and discussion starters.

The tape recorder also serves as an invaluable tool in improving listening skills. You can play tapes with short messages (about five minutes) such as the actual or transcribed remarks of the principal made at the beginning of the school year. After listening, students summarize or outline in writing each message. Then the teacher uses an overhead projector to show what he considered to be the topic of each message and the main idea making up each message.

The tape recorder can also be used in a number of other less-than-obvious speech activities. It might simply be used so that students can hear themselves and evaluate their own speech (dialect, clarity, effectiveness, for example). A teacher or students might use the tape recorder to record a "brainstorming" session. Brainstorming is a classic problem-solving device designed to release as many ideas as possible, regardless of how extreme they might seem. The recorder frees the group members to generate many ideas without need to transcribe or take notes. The tape recorder might also become another means of feed-back in group process observation, or "fishbowling." In fishbowling, students make three concentric circles of equal size. Each person in the second circle selects one counterpart in the inner circle to watch closely. The students in the outer circle watch everyone in the inner circle. However, the outer circle can be eliminated or used as a supplemental means of feed-back if a tape recorder is used to record the inner circle proceedings. After the inner-circle activity which is being observed is completed, the class breaks down into small discussion groups with the observers and observees comparing notes on what went on. The discussion will be more precise and meaningful if after the initial discussion the students can hear the recording of the proceedings, and then compare this with their own observations. Lastly, the tape recorder can be used in speech activities where student surveys are used. The taped survey is used to elicit attitudes, beliefs, or feelings of individuals or groups in the school and community. Students might ask their contemporaries such questions as: "What kind of programs, if any, are most worth watching on television?" "Should you live with a girl before marriage?" and "Should students be allowed to smoke in school?" The answers and survey results always make excellent writing and discussion starters.

The tape recorder could be the most useful with dramatic activities. The teacher or students might record a "starting situation" in which a meaningful dilemma is dramatically portrayed. For example, a dramatization might portray a boy overhearing his best friend spreading rumors about him that are completely untrue. The boy tries to intercede in their conversation, but all of the boys in the group except his best friend disperse. The class is now asked: "What would you do if you were the boy?"

Plays may be presented on tapes with appropriate pauses left in the places where a few of the characters would normally speak. Students are assigned the parts of the "removed" characters, and they fill in the pauses by reading from the scripts. The tapes can be embellished with mood music and sound effects. A simple variation of this for poor readers is not to remove the characters, but just let the students listen to the play or excerpts, assign parts, and then have them reread it themselves. This should give some desirable practice in easy reading as a contrast to more labored reading.

Some other dramatic activities with the tape recorder include role-playing, monologue, telephone calls, one-man dramatizations (one person takes all of the parts), street theater (portrayal of a parade, picket line, or anti-war demonstration, for example), and choral reading. The last tapes drama activity which I have used successfully in class is "dubbing." Here students present a rehearsed play in pantomime with the dialogue and sound effects "dubbed" in by the tape recorder. Students make the tape as if they were preparing the dialogue in English for a foreign film. Dubbing is most helpful when teaching blocking, gesture, or movement and attention is focused on non-verbal matters.

The tape recorder is a natural device for use in reading, writing, speaking, listening, and dramatic activities. It can be a teacher's best friend in the classroom as it opens the door to many creative and beneficial possibilities which would otherwise not be available.

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SHOPTALK

An excellent article about the 1975/76 TV season is Jeff Greenfield's "The Fight for $60,000 a Half Minute," NY TIMES MAGAZINE, Sept. 7, 1975. Presumably about the decisions that NBC executives made in determining what programs will or will not be on their network, the article is in many ways an indictment of network programming procedures. Here are a few quotes.

"'When you watch a pilot, you're not you,' Larry White said. 'You're putting yourself in the place of the general public.'
'You have to separate what you like from what you think the people will like,' explained Mike Weinblatt. 'If you took a poll of TV executives, you wouldn't reflect the best-rated shows. I don't watch 'The Waltons,' and I wouldn't watch it, but I'd love to have it on my schedule." (p. 58)

. . .

"One rule for the coming season was official--the 'family hour' voted by the National Association of Broadcasters under the unsubtle prodding of F.C.C. Chairman Richard Wiley and Senator John Pastore, who chairs the Senate subcommittee with legislative power over television. The idea was the brainchild of CBS president Arthur Taylor, who was persuaded that by ruling early prime-time television off-limits to 'inappropriate' programming--the term has never been defined--the growing pressure on networks over excessive sex and violence would ease. The rule provided that the hours from 7 to 9 (6 to 8 in the central and mountain zones) would be 'family' hours." (p. 60)

. . .

"But to an outsider, the most startling rule was expressed by Don Carswell. 'Remember,' he said, 'we're not selling the program; we're selling the audience for the program.' In any other entertainment medium, an audience is the object. But television networks gather audiences, and then 'sell' that audience to advertisers at rates determined by their size, and by their desirability. So when a network programs, it isn't simply looking for a big audience, but for the right kind of audience; because an advertiser wants to know that he is reaching people with money, people with changeable buying habits, people who need the product. 'Demographics are sales,' said Mike Weinblatt, and that means that all viewers are not created equal. Older, poorer and rural people are much less important than young-to-middle-aged, urban and suburban middle-class people. 'Gunsmoke' was canceled after 20 years not because of the ratings--it was in the top 25, with a reach of nearly 36 million people--but because, as a CBS vice president explained it, 'the show tended to appeal to rural audiences and older people. Unfortunately, they're not primarily the ones you sell to.'" (p. 62)

. . .

"This is an ironic twist, since older and more rural and certainly poorer people rely on television for entertainment more than mobile, youthful, affluent viewers. And not everyone is sanguine about it: Frank Price, president of Universal-TV, the biggest TV studio of all, says that 'one of these days people over 50 are going to rise up and say, 'Wait a minute, what about us?'' Stan Kallis, executive producer of Columbia Picture Television's 'Police Story,' said, 'We are basically bound, our hands are tied, by the fact that we're a medicine show. We're here to deliver the audience to the next commercial. The entire night's programming is a lift-off to the highest corporate profits.' But for now, network programmers--and especially researchers--are examining pilots and prospective returning shows not just for the numbers they will draw, but for the quality of the audience." (p. 62)

GENESIS OF ENGLISH RADIO AND T.V. AT RINCON HIGH SCHOOL

Barbara Pinter, Rincon High School, Tucson

English Radio and T.V. had its beginning in Freshman English Rotation in 1972. The Rotation English was designed to give Freshmen a background in Grammar and Composition, Speech, Literature, Journalism, Drama, and Media through 6 weeks of rotating classes. Two of us teachers decided to team teach the Drama and Media areas; one handling the writing and acting aspects of a T.V.production; the other all the technical aspects.

A few years in the program made clear several drawbacks: the age of students -- freshmen were too immature to work for extended times on their own or in small groups without supervision; time -- a new class every 6 weeks 6 times a year was too rigorous a schedule to yield anything but a mediocre production; equipment and facilities -- we had the least of any high school in District #1 teaching a T.V. Course: 1 Sony camera, 1 mike, 1 monitor, 1 video tape deck, no t.v. studio.

It was at this point (Spring of '74) that the Assistant Principal of our school asked for suggestions for new semester courses at the Junior/Senior level. Wow, it sounded like the answer to our difficulties with Freshman Rotation! So we drew up a modified course description of what we had been doing and applied for a new course. Probably, if we had realized all the hassles and time involved we wouldn't have done it, but after 3 months we had school board and every other official approval to teach a semester course called English Radio and T.V. as an English option for Junior or Senior English.

Fortunately, by the time we started teaching the new course, we were able to schedule 7 days of each quarter for a complete T.V. studio of equipment from the Instructional Broadcasting Department of our district. The equipment: 4-5 Sony Cameras, 7 monitors, an audio mixer, Sony Special Effects Generator, lighting for graphics and 1-2 video tape decks, 4-5 mikes and every possible cable hook-up we might need.

Certainly as valuable as the equipment were the services of the Instructional Broadcasting Personnel: Glen Broyles, head of the department, who helped set up the schedule for the equipment and offered encouragement and advice for our program; Gordon Tench, a master technician, who set up all the equipment and trouble shot any technical problems and was full of constructive ideas for using video with students; Glenn Barnes, who did a marvelous job of assisting Gordon in training students on the equipment.

Once we had the equipment scheduled, we were able to concentrate on the format of the class. We decided to work toward 2-3 T.V. Productions each quarter on the team-teaching-rotation system. By the end of the semester each student would have experienced all the phases of a T.V. production. This was great for the first semester but we didn't realize that kids had an option to take the "semester" course for a year. 95% of the class opted to continue the class which meant that we suddenly needed to come up with a whole semester's curriculum.

So at second semester we became more of a team class breaking into areas that were needed for in-depth work in a production. Kids could work in the areas of script, set, props, graphics, sound, acting, directing, producing or technical depending on their skills and what they did the first semester. Our goal for second semester -- produce a student EMMY Show live in front of a public audience.

EMMY PRODUCTION

This goal turned out to be the ultimate in the use of video tape in high school.

It was patterned after a combination of the Academy, Emmy, and Clio Award Shows by professionals. The entire show was run by students; we acted merely as advisors. Tom Kleespie who was in his 3rd year of Media, took on the challenge of producing the show.

He began his pre-production work in January for the May 16th performance. The show was to be done in 2 parts - the arrival of the "Stars" and guests, fondly referred to as the Outdoor Emmies, and the presentation of the awards done live on set.

The Outdoor Emmies had their own unique problems:

1. finding enough equipment for running an outside control room
2. getting setup, taped and cleaned up in 2 hours
3. finding a good natural set isolated from the usual school traffic
4. co-ordinating cars, people, audience, talent, technicians without headsets or walkie-talkies
5. organizing talent and tuxes - clothes changes often occurred in between the arrival of the stars in their "limo's"
6. doing last minute script changes with talent and crew stand-ins
7. dealing with tempers of kids as they roasted in the hot May sun in formal dress waiting for production difficulties to clear
8. pushing cars that died on the final take before getting on camera

In doing the Inside Emmies the kids did not try to parody Hollywood but rather copied its pattern to use as a vehicle for producing a show and a system of rewarding the talents and work that had been done in Video throughout the year.

Students in Media and T.V. classes and other areas that had produced video shows (Shakespeare, Drama, and Spanish) nominated their shows and talent for everything from Best Script to Best Show (total of 19 categories).

Three weeks before air time a panel of 5 judges marked secret ballots as they judged the 2 hours of entries. The Judges were not connected with the production in any way. They were chosen for their knowledge and work in commercial television.

The results of the judging were kept secret until the Emmy performance when the various mc's opened the sealed envelopes and announced the winners. Preceding the 5 big awards, clips from the original shows were broadcast for the audience while the performance was being taped live - a real technical triumph for high school T.V.!

Students participated in the Emmy Show in a variety of ways: audience along with parents, administrators and interested friends from the community; talent - mc's, guests (our own Groucho Marx inpersonation) winners, producers, directors, stagemanagers, video and audio technicians and camera people.

The taping of the show was tremendously exciting not only because of a live audience and the element of suspence with the awards but also because we were straining to the limit our technical expertise, acting ability, and the complicated hookup of equipment - we used 7 cameras live, 2 complete video tape systems, and 2 involved audio systems. Everything from setup to take-down was done by students.

The kids worked with a professionalism (maybe they were transformed by the tuxes and long dresses they wore) that was beautiful to watch. The crew was able to handle position changes live to enable kids to receive awards smoothly. Actors were able to handle script changes given to them minutes before their performance with the same poise. Even the presence of real t.v. news men shooting footage of our show to air on network news did not faze the students.

It wasn't until the Tuesday evening after our Emmy Show that I realized how professional our kids had been. I happened to catch part of the real Emmy Show on T.V. and was appalled at how sloppy the acting and generally inept the technical work was! It made me proud of what our kids had done in the first year of English Radio and T.V. at Rincon High School.

Questions may remain as to how such a program meets the needs for basic English skills. A student's end-of-the year evaluation can probably best answer those questions and at the same time reflect some of the enthusiasm and creativity generated by such a course. Thanks to Lorine Sweeney for the following:

ALICE THROUGH THE TELEVISION TUBE

The time was 1:45 p.m., the date Sept. 3, 1974, and the event was the launching of an experiment, involving the combination of grammatical skills and technical abilities, to create a new addition to a high school curriculum, namely a television course. The question asked most often would probably be, how can such a program offer to the average student the benefits of a normally structured English class? I hope the following summary of a year in TV and Radio English will be a sufficient answer.

Unlike most courses, television class is composed of two sub-classes, one specializing in the technical, equipment end of a production, and the other in the scripting and acting.

Although works comparable to Shaw and Miller may never emerge from the minds of the average high school scripter, this portion of the course, allows the student to apply the skills he has obtained from past English classes and put them to work in a new creative style of writing, the T.V. script. The makings of the script itself, however are not as easy as they may seem. Not only does the student have to consider his story, and how he is to present it, but also how will the cameras be able to pick it up best? One way to avoid unnecessary problems is to analyze past successful scripts and decide what made these successful. Once the scripts are in for approval, a process which takes several weeks, cuts must be made to decide which should be made into final productions, and then, who will act in them.

All the while this has been going on, the other class has been thrust into a situation which for most of them is totally foreign. In a matter of weeks they must acquaint themselves with a great portion of the equipment to be used when they film the show the other class has written. Considering the most any students know of television is how to turn it on, the prospect of learning how to operate cameras or video and audio switchers, is no easy problem.

The main advantage of this system of team teaching is that both classes complete their programs of study in relatively the same length of time. Once this is accomplished, they are ready to merge together and begin the makings of a final production.

Both classes combine their various skills and turn out productions in the areas of drama, comedy, and variety. But this is by no means the culmination of the course. After spending a great portion of the year working on these productions, a system was devised to recognize these efforts and to encourage the student to further develop his creative talents. The Emmy and Cleo Awards was the system chosen to do the job.

The Emmy and Cleo awards are perhaps the only awards of their kind in the United States. Patterned after the professional Academy Awards, they give the student a chance to be recognized for outstanding duties performed as well as a final chance to create an extravaganza of a performance.

Work in the pre-production area of the Emmies begins as early as January in order to fulfill all the requirements needed for a May 16 production date.

The Emmies affords a vast list of complications from sending out the VIP invitations (graphics department), editing clips of past shows for ajudication, down to trivial matters of deciding what color of gold the awards should be sprayed in order to get a good effect on the television screen. The Motto during Emmy season could be, "Well, it's all right, but do you think you have time to do it over, WE WANT THE BEST." Script teams put in many extra hours after school in order to obtain lines which fit the certain characters to be portrayed and to have the right amount of humor but still retain a dignified tone. In short the Emmies is a period of total involvement where students use their English as well as technical skills to create a work of art always to be embalmed in vidao tape.

The actual filming of the Emmies is done in two parts. The first part is the arrival of the stars. Different actors and actresses up for awards from roles they portrayed during the year parade down a red carpet discussing the chances he or she has of taking home a coveted prize.

The second portion is the Emmies presentation itself. The presenters of the awards are the same stars filmed in the first half. Awards are presented in all areas of technical production, script, and acting awards.

Not only does this production involve the Television department but also various interested parties of the community, television stations, and newspapers as well.

As Alice climbed through the looking glass and uncovered a new strange but fascinating world, so does the television student uncover a new dimension of his perhaps not-so-fascinating required English credit. Television could be labeled a creative English. In fact, one is likely to forget that it is an English course at all because unlike most it's fun.

Books I have used for the T.V. class:

1. INTRODUCING THE SINGLE CAMERA V.T.R. SYSTEM by Grayson Mattingly and Willy Smith. This is one of the best books I have found for the course - good basic readable technical; practical suggestions for use of video tape.
2. EXPLORING T.V. by Kuhns. Lot of exercises and things to use in evaluating T.V.; good for program that isn't doing much in actual student productions.
3. TELEVISION PRODUCTION by Zettle. The book is dated but has some good general information on T.V. production that can be adapted to high school T.V. The workbook is most helpful.
4. T.V. GRAPHICS by Roy Laughton. Not enough specific details for actually constructing the graphics but it has good pictures that could be helpful for getting ideas.
5. COPING WITH T.V. by McDougal and Littell. Could be used for critical study of T.V. No help for production.
6. GUERRILLA T.V. by Michael Shamberg and Raindance Corp. More college level but some things can be adapted to high school. Some good thoughts on where T.V. is going.
7. SPAGHETTI CITY MANUAL by Good for technical knowledge of V.T.R. that is not too difficult to comprehend.
8. THE ELECTRIC JOURNALIST by Chuck Anderson. Good for production ideas; very readable.

9. VIDEO TAPE PRODUCTIONS AND COMMUNICATION TECHNIQUES by Joel Elfrein. Good explanation of how to do Video productions.
10. DOING THE MEDIA by Center for Understanding Media. Has some good suggestions for using video with all levels.

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SHOPTALK:

Most TV programs come and go without teachers or students having much idea what brings them on stage or takes them off."Fay," a recent sitcom offers some possibilities for teachers since Dick Adler, critic and writer for the LOS ANGELES TIMES, spent several columns talking about "Fay's" conception, delivery, and death in the space of about 6 months. Here are a few quotes from Adler's columns and a few other writers--

March 5, 1975 (LOS ANGELES TIMES, p. IV-1, 16-17) "Last year,with something like 110 new pilots being made as candidates for the autumn television season, I tried to see as many as I could for my first report on the state of the medium. . . For this year's survey, I decided to concentrate on just one pilot--a project worthy of some sustained interest both for its own qualities and for what it said about commercial series television in 1975. . . I found my final choice among the 16 new situation comedies. In most weeks this season, seven of the top 10 shows have been sitcoms--and networks are quick to spot such a trend. The show 'Fay' seemed to have several advantages. It wasn't being produced by Norman Lear, it was written by Susan Harris, who has done some memorable scripts for 'Maude' and 'All in the Family.' it would be the first venture into situation comedy for its star, Lee Grant, and its director, Alan Arkin, and its story--the adventures of a 45-year-old divorced woman on her own for the first time after 24 years of marriage--had at least the suggestion of an attempt to deal with a contemporary problem in an entertaining manner. . . Something like 90% of all verbally pitched pilot ideas are shot down in network meetings. 'Fay' wasn't. NBC made a script commitment, which meant that Ms. Harris $17,500 was covered. Of ideas that make it into script form, at least 60% are either fiddled with endlessly by network programming people or else written off as momentary weaknesses. 'Fay' got by this hurdle, too--no rewrites, and an active enthusiasm on the part of NBC. Still, nobody involved was overly optimistic. They knew that only a third of all pilot scripts approved by a network are given the go-ahead to actually shoot. . . Early in December, Witt (Paul Junger Witt, producer) got the news that 'Fay' was one of the 31 pilots for the 1975-1976 season on which NBC had given the go-ahead. . . Three hours later, after almost a hundred different takes and retakes, 'Fay' was finished--at least with the first stage of its journey. Ahead lay several weeks of editing, scoring, and then presentation to NBC where it would be screened endlessly as one of the 31 candidates for the eight or nine openings on its fall schedule."

May 16, 1975 (LOS ANGLES TIMES, p. IV-1, 25)"NBC announced its fall schedule on Monday, April 21; 'Fay' was in at the entirely appropriate slot of 9:30 p.m. on Wednesday, opposite the aging 'Cannon' and the chancy 'Baretta' and bolstered by a lead-in from the popular 'Chico and the Man.' . . Then CBS decided to attack NBC's hold on Friday night by moving in 'MASH' at 8:30, and NBC felt they had to counter. Back went 'Sanford and Son' and 'Chico' to Friday; something called 'Doctors Hospital' was left to do battle with 'Cannon' and Baretta;' and the only two new NBC comedies--'Sunday Dinner' (to be renamed 'The Montefuscos') and 'Fay'--were sent in against 'The Waltons,' the show for which the Family Hour was invented . . .

Sept. 25, 1975 (UPI dispatch) "Actress Lee Grant was waiting in the wings at the NBC-Tv studios Wednesday night for her appearance on the Johnny Carson show when she encountered the producer of her new television series,'Fay.' 'He was crying,' she said later. 'He told me, 'we're canceled.' The family hour is what killed us.' . . . She called the FCC's 'family viewing' rule a form of censorship. . ."

THE BICENTENNIAL YEAR: "OLD RADIO" AS MODERN AMERICAN FOLKLORE

Margherite LaPota, Tulsa, Oklahoma, Public Schools

This is the year for national nostalgic reflection, a looking back to a past that appears more and more to take on rose-colored mythic dimensions as we view it from today's technological pinnacle. For English teachers charged with including units, materials and activities of a bicentennial nature in their classroom instruction this year, the medium of old radio is timely, challenging, fun and inexpensive.

Not only is old radio all of the above, but it also offers an alternative learning experience for all students and especially for the non-reading student whose learning modality is listening. (Indeed, old radio tapes might well become core material for a course specifically designed for teaching the skills of listening -- a course badly needed at all levels in all schools!) Old radio is a strategy too: a method to exercise the creative imagination, a tool to motivate oral and written composition, a means to incite dramatic interpretation and role playing, and by all means not least, a gimmick for capturing attention. In addition, old radio may stimulate in certain students an interest in broadcasting and other aspects of program production as future careers.

It is the content of the old radio serials, however, that offers a mostly untapped resource for this bicentennial year. These programs, much like those of television today, were the popular literary culture of America's man-on-the street. They were an audio form of unsophisticated literary expression that reflected the socio-economic milieu of the nation and its popular tastes, values, thoughts and feelings. The most popular of the old radio serials may qualify as modern American folklore in the same way that the tales of Pecos Bill and Paul Bunyan do.

The day of "pure" folklore is as long gone as is the need for oral transmission; nowadays everything worth preserving in literature -- and too often much that is not -- is printed, taped or televised. Of necessity, folklore as a genre needs redefinition to include such technological progress. However, basic elements in the genre remain: the reconstruction of the moral and social history of man; and the record of the customs, beliefs, behavior and sayings of the FOLK in contrast to those of SOPHISTICATED thinkers and writers. The genre embraces in its classification: myths, legends, fables, tales, riddles, proverbs, nursery rhymes, popular ballads, cowboy/ethnic/work songs, charms, spells, and superstitions of all kinds.

Radio script writers of the 30's, 40's and 50's were in great part influenced in the content and style of their scripts by the avid interest of the American public in their historical and legendary heroes - Davey Crockett, Jim Bowie, Wild Bill Hickock and others. They created fictional heroes who mirrored in some degree those heroes resurrected in the wave of nationalism of this period. Albeit nonauthentic, the Lone Ranger, Superman, Buck Rogers, Bat Man and Robin, Captain Midnight, the Green Hornet and the Shadow, and certainly, Jack Armstrong (the All American Boy) have become through time and popularity modern American "folk" heroes. Indeed, many students recognize their names but stare uncomprehendingly when Theseus, Sir Gawain, Peter Klaus and King Alfred and Canute the Wise are mentioned.

If today the themes and plots executed by the modern folk heroes in old radio seem simplistic, idealistic and improbable, they are. But so also were the themes and plots of ancient folklore. Fantasizing is a natural human activity stemming from man's urge to create and to transcend out and beyond the "natural" and away from a reality that frightens and confuses. Men have always had an apocalyptical yearning for a new age in which they might gain a clearer view of themselves and their relationship to the world in a childlike vision of immediacy. Folklore has often provided man with the consolation of the "happy ending" -- the miraculous grace through which he might survive, endure and restore himself. Indeed, in the 30's through the early 50's when belief in the American Dream still persisted, the eager, self-reliant, faithful folk of America would never have permitted Tinker Bell to die! One should not wonder that they cheered on the likes of Gangbusters, Captain Marvel and Tom Mix. As one student in an old radio mini-course said, "Their corniness is a lost innocence I wish we could get back to."

A teaching unit on the history of old radio would be an interesting contribution to the celebration of the bicentennial, but there are many other uses for the materials. English teachers can use old radio tapes as part of units or courses in "American Fictional Heroes," "The Detective Story," "Science Fiction," "Literature of the Old West," "Stories of Mystery and the Supernatural," "Love American Style," "American Humor and Satire," and others. But one that should be most challenging because it calls for exercise of deep analytic skill is an exploration of old radio plots, themes and characters for their elements of folklore.

For example, one folk hero formula contains the motif of the "mystery birth" or the "royal child." This motif is characterized by a threat to the life of the infant or both mother and infant before or after the birth of the child; the birth often takes place in secret (or knowledge of it remains unknown in the story); and the mother or some other agent must abandon or conceal the infant in order to save it. The concealment requires the use of some vessel that is usually placed in water. An added requirement of the motif is that the mysterious, "royal" child must take on a task or mission of national or cosmic dimension.

In Near Eastern myth and legend, there are at least thirty-two extant mystery birth/royal child stories and other literatures have as many or more. There is no lack of material for the teacher who wishes to assign a research of this motif and its application to the old radio serial SUPERMAN. For instance, students could be asked to chart their discoveries in the following fashion:

Mystery Birth/Royal Child Motif

Hero	Threat	Birth	Vessel of Preservation	Mission
Sargon	Disputed Kingdom	Born in secret; mother conceals event	Infant set afloat in REED BASKET in Euphrates River	Establish great Akkadian kingdom
Romulus & Remus	Usurped kingdom & exile of mother	Born in secret; mother abandons in REED BASKET at edge of river	Sympathetic shepherds disobey usurped & set twins afloat in SHEEP TROUGH in Tiber River	Found the city of Rome; hence the Roman Empire & Italy
Persus	Birth prophecy that threatened regicide	Mother imprisoned in tower/underground;secret birth	Grandfather murderously places mother and infant in WOODEN CHEST & casts into sea to drown	Restore rightful rule in kingdom of Argos
Oedipus	Birth prophecy threat to parents	Mother secretly causes mutilation & abandonment of infant	Shepherd gives child to another shepherd (No Vessel)	Restore to Thebans faith in the gods
**Moses	Pharoah's decree of death to Hebrew male infants	Pregnancy hidden; birth in secret	Mother places infant in REED ARK or basket & sets afloat in stream	Lead Hebrews from slavery to Promised Land
Superman	Planet doomed	Details of birth unknown to earthmen	Mother abandons to fate in a spaceship	Promote good, destroy evil on earth

**Note: The birth mystery/royal child convention in the Biblical stories of Moses and Jesus must be used with extreme sensitivity if teachers are to include them in this way with folklore. It is preferable that students cite the parallels rather than the teacher.

The heroes in the chart are men of abnormal power. Their adventures and exploits are those of superman. Usually their adventures embrace another folklore convention, that of the WANDERING HERO who moves from place to place righting wrongs; rescuing maidens, the weak and the oppressed; and performing miraculous feats of strength and/or intelligence. The Wandering Hero archetype may have an uneventful or commonplace birth but very early in life he demonstrates unusual characteristics. (Examples: Hercules strangled huge snakes at age 2 days; young Thesus lifted a great stone to find his father's sword; King Arthur as a boy drew the sword Excalibur from a block of stone; Odysseus outwitted Polyphemus; Sinbad the Sailor survived the trial of the whale and the sea; and Davey Crocket shot himself a "ba'r" when he was only three.) Other such wandering heroes were the Knights of the Round Table, Puss-in-Boots, Dick Whittington, Gulliver, High John de Conquer (from American Negro legend), Jim Bowie, Butch Cassidy and the Sundance Kid, Paul Bunyan and many, many others. From old radio, students can find parallels in the stories of Superman, Batman and Robin, Buck Rogers in the 25th Century, The Lone Ranger, and Captain Marvel.

An interesting Wandering Heroes assignment for students is a comparison of the legends of King Arthur and his knights with the Buck Rogers tales. In both instances, idealistic action, courtly manners, reverence for women, loyalty to a code of ethics (one religious and one scientific) and a universal mission (peace and security of Christendom and peace and security of the planetary system) are prominent. Buck Rogers of the 25th Century is a futuristic Composite of King Arthur, Sir Galahad and all of the "good" knights; Dr. Huer, the scientist, is a Merlin of the 25th Century; Wilma Deering is the futuristic composite of all the noble damsels of King Arthur's Court and of all those virtuous ladies in distress; the Rocket Police are the lesser but honorable knights and squires of Table and stable of Avalon; the Space Laboratory is Camelot; Killer Kane and a variety of villains are the counterparts to Sir Modred and his cohorts; and the rocket ships and flying belts are the replacements for the high bred steeds of the knights.

Another popular folklore convention is that of the UNDERDOG or MASTER THIEF. (This convention later grew into extended treatment in the picaresque novel.) The protagonist has a number of faces: he or she may be the abused youngest son or daughter, an orphan, a stepchild, the ugly duckling or frog prince, a man of low degree, a clever rogue, or an anti-hero who wins our sympathy. The Underdog or master thief is always pitted against wicked, greedy, cruel, arrogant and otherwise unpleasant opponents. The deeds of the Underdog are never as unsavory as those of the antagonist and, therefore, we cheer when he outwits them and succeeds. From lore of the past, Hermes, Jack the Giant Killer, Jack and the Beanstalk, Ali Baba, Aladdin, Brer Rabbit, Robin Hood and his Merry Men, the Portaguese Oil Merchant, Mike Fink, Cinderella, and Snow White are common examples. Their counterparts in old radio are notably Little Orphan Annie, the Cisco Kid (O. Henry's Robin Hood of the old Southwest), the Count of Monte Cristo (loosely based on the classic Dumas novel), the Falcon and Richard Rogue of "Rogue's Gallery." Probably the easiest comparisons of this convention can be made among the legends of Robin Hood, the Cisco Kid and the Falcon.

Pre-technological man (as does contemporary man) delighted in domestic tales based on the convention of the BATTLE OF THE SEXES. The antics of Hera and Zeus reflected the domestic scene of the ancient Greeks and peasant tales from every nation show recurring notes of "the incorrigible folly of man and the inflexible obstinacy of woman." From the Russian tale "Fish in the Forest," the French "Three Hunchbacks," the Norwegian "The Husband Who Would Mind the House," the German "The Fisherman and his Wife," to the Japanese, "The Seven Pleas," the humor is based on one of the spouses gaining the upperhand in the household. In old radio, a number of successful serials capitalized on variations of this traditional domestic comedy: Fibber McGee and Molly, Vic and Sade, The Bickersons, Phil Harris and Alice Faye, Mr. & Mrs. Blandings, and Mr. & Mrs. Riley (The Life of Riley). In most cases, the husband was the bungler whose wife by wit and talent straightened out both him and his follies.

As students continue to explore traditional folklore and compare them with the modern American lore of old radio, they will discover many parallels in other conventions. This is not to say that American scriptwriters consciously set about to utilize the old conventions: it is rather that the essential nature of "the people" does not change because of time or geographical boundary. Old radio was the "literature" of the American people as television is fast becoming the "literature" of today. In examining our two hundred years of growth and change, the phenomenon of radio and its reflection and influence on American tastes and values cannot be ignored. Even the shortest of courses or units in old radio in the classroom can enrich the student's understanding of his heritage while providing him with moments of pure fun.

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SHOPTALK:

"A great many claims have been made about the effects of television, but actually very little hard-nosed research has been done,' observes Dr. David Loye, a researcher at UCLA medical school. . . Loye and his colleagues had 260 married couples in the Los Angeles area watch several types of television programs to determine, through tests, effects on the psychological and social functioning of adults. The shows included a group considered 'helpful' and another ranked 'hurtful' or 'violent.' Episodes of 'The Waltons,' 'Mary Tyler Moore,' 'Friends and Lovers' and 'MASH' produced the most positive effects--leaving viewers feeling affectionate, kindly, warm-hearted and forgiving. During the week of viewing, data on those who watched these programs also revealed a decline in aggressive mood. On the other hand, those who watched 'violent' programs, such as 'Hawaii 5-0,' 'Cannon' and 'Mannix,'maintained an aggressive mood throughout the week. Loye said that previous research, notably at Stanford, has shown that emotionally arousing films of any variety--sexual, aesthetic, whatever--will also to some degree increase aggressive moods. But Loye's research group found that viewers watching prosocial or positive dramas -- such as 'The Little House on the Prairie,' 'Marcus Welby' and 'Movin' On'--had a decrease of aggressive mood as their emotional arousal increased." (Eleanor Hoover, "Strong TV Influence on Adults Found," LOS ANGELES TIMES, Sept. 15, 1975, p. II-1, 3)

"What makes the Super Bowl the most lucrative annual spectacle in American mass culture? To answer that question I have used the 1974 Super Bowl VIII telecast on videotape as a para-literary text for exogesis, and emerged with this thesis: the Super Bowl (i) combines electronic media and spectator sports in a ritualized mass activity, (ii) reveals specific cultural values proper to American institutions and ideology, and (iii) is best explained as a contemporary form of mythic spectacle." Thus begins an excellent article, Michael R. Real's "Super Bowl: Mythic Spectacle" in JOURNAL OF COMMUNICATION, Winter 1975, pp. 31-43. Some pertinent comments about the different ways ABC, NBC, and CBS handle telecasts of sports events are in Paul Henniger's "ABC Warms Up College Grid," LOS ANGELES TIMES, Sept. 6, 1975, p. II-2.

A new book on directors is Richard Schickel's THE MEN WHO MADE THE MOVIES (NY: Atheneum, 1975) taken from and expanded from the NET series. Directors like Raoul Walsh, Alfred Hitchcock, Frank Capra, George Cukor, King Vidor, and others are featured. It's $12.95, but it's worth the money if you like movies and admire movie-makers.

YOU WANT TO SET UP A HIGH SCHOOL FILM PROGRAM--RIGHT? WRONG

Saralee Amsden, Westmont High School, Campbell, California
(reprinted from CALIFORNIA ENGLISH, March 1975, by permission of author)

If you are one of those lucky individuals who plans on teaching film to highly motivated, enthusiastic elementary school kids, or college students who are seriously interested in film as a medium, congratulations. Count your blessings and skip on to the next article. If, however, you are going to be faced with a heterogeneous class of high school kids whose main motivation is a desire to get easy English credit, perhaps it will help to know some of the pitfalls I faced when an 11th-12th grade film class was unexpectedly dumped in my lap last fall.

The most important problem, I think, is that filmmaking necessarily involves a lot of freedom, and (no matter what A.S. Neill says to the contrary) average high school students simply can't handle it. Personally I love reading people like Glasser and Postman because they make me feel that There Is A God After All, and that somewhere there is a film class full of happy, busy, productive, interested students purposefully doing their thing--but the reality of the public school situation is that you can't keep kids in a pressure cooker for ten or eleven years, then suddenly take the lid off a random sampling of them ("Here's a camera--go film") and not expect to see an explosion. Even the "best" of students are tantalized beyond belief by the idea that they have the (teacher-sanctioned!) right to leave class; and the majority of them can't resist spending precious shooting time smoking behind the backstop or writing obscenities on the bathroom walls.

Second, film is a sort of no-man's land which stubbornly resists classification in any existing department. It doesn't fit squarely into either photography, art, or English. Most schools seem to feel that a film is somehow vaguely related to literature ("No, but I saw the movie"), and the film class usually ends up in the English department. In our school it is an elective, but it is an elective within the English department, and English credit is required. Of course every student who hates English (and their number--I'll bet you've already discovered this--is legion) thinks that filmmaking would be a fun, easy solution to the problem. Fun, it may be. Easy, it isn't. Consequently you end up with a lot of low-ability, low-motivated kids trying to work within a very demanding medium.

Third, equipment. The mind boggles. Try to imagine the following situation: a $150 set of high intensity lights with bulbs which are replaceable at $12 each, whose filaments are broken by the slightest jarring, whose surfaces are damaged by fingerprints, whose intensity will peel paint off the wall, light cigarettes, singe hair and, not incidentally, smolder flesh, at an inch away. Put these irresistible toys in the hands of 25 or 30 students who are not especially responsible in a classroom situation in the first place, not especially committed to the idea of film in the second place, and not confined to their seats, like 25 bugs impaled under pins, in the third place--and guess what happens. The possibilities are endless, fascinating, and horrible.

Last, and probably the single major factor in the failure of a high school film program, is the fact that filmmaking involves every bit as much,--if not more--concentration, effort, organization, thought, creativity, and time, as the reading-writing-research trip of most English classes. No matter what the teacher tells them to the contrary, the kids just don't believe there's anything to it besides escaping from class and having a good time with the camera. Even those students who come up with good creative ideas find it enormously difficult to get themselves together, organize their time, work within all the limits and unpredictability of filmmaking, and come up with a finished product. They're simply not used to it. Even if you take the point of view that the process is more important than the product, (and for many classroom activities I think it's a valid viewpoint), in filmmaking the totally unstructured-learn-by-doing approach only works for a few. The rest are left behind in the resulting disorder with failure, frustration and discouragement.

Here are some free-for-all, tentative suggestions, or at least things to consider to prevent some of the hassles. The three passwords are structure, organization and ruthlessness. Specifically:

1. If you have a choice, get filmmaking in the art department, or some department where, if it is billed as an elective, it will be an elective, rather than the fulfillment of a requirement.
2. If you don't have a choice, and students are indifferently signing up for film because they need the credits, then divide it into two separate sections, depending on how your school is set up. Ideally, it would be two totally separate semester courses: Film I, with the emphasis on study, viewing, writing, and analysis; and Film II, devoted to let's-go-play-with-the-cameras. Hopefully if the first section is rigorous enough and if passing the first section is a prerequisite for entrance to the second, a lot of the fainthearted will be discouraged and a lot of the chaos of the production section will be eliminated. Admittedly, this isn't going to make the students very happy, especially if they walked in expecting to be turned loose with a camera on the second day of class. Admittedly, too, the idea of weeding out the "undesirables" is somewhat elitist, which brings us to the next point.
3. Might as well take a deep breath and come right out and say it--get rid of the dingbats as soon as possible (and please note that I didn't say to get rid of all those who aren't too smart). I know that statement is: authoritarian, undemocratic, inhumane, unAmerican, and unkind. But the inescapable fact remains that filmmaking requires a seriousness of purpose and a commitment, far more so than a "normal" subject. Students who don't have this are not only going to fail, they're going to undermine the entire structure of the class which, like it or not, has to be based on cooperation and trust. In a regular academic class when you're faced with a student who doesn't want to be there, and who doesn't intend to do anything but get out of the class hopefully with enough credits to help him get out of school, there are ways to deal with the situation to help the youngster and not threaten the entire group. In filmmaking, you're at his mercy! Besides, it should be fun and it can't be fun for anyone, least of all the teacher, if some students are taking advantage of every freedom inherent in the production of a film.
4. Start with, and stick with, the attitude that film is a legitimate and serious medium. A blood-curdling speech on the first day of class helps, and it should definitely clarify the fact that more is going to be involved in this experience than sitting around watching old Laurel and Hardy flicks.
5. Consider the idea that a filmmaking class doesn't necessarily have to involve the production of a completed film. It can involve a lot of different short practice assignments with the camera, like a one-minute animation of a clay figure (such as the ones seen in the film "Clay"); or a one-minute animation of abstract shapes cut out of colored paper (as in "Refiner's Fire"); or simply short experiments with lighting, motion, kinestasis, pixillation, and so forth. If this plan as the substance of a filmmaking class sounds chicken-hearted to you, consider the advantages: students are in class or right outside class while filming; they have access to the teacher if they have a problem with equipment, which is not the case if you turn them loose to "go film"; they don't have to handle the complex problem of putting together a completed production from beginning to end; and if they make a mistake they've only ruined fifteen feet of film, not two or three expensive rolls.

6. If you are supposed to somehow teach a course with the happy catch-all title of "Film," but are given next to no equipment and no budget, remember that there are lots of things to do with/about/around films. Scratch and doodle--making a film without a camera--is one. (See bibliography.) Also, most large city libraries contain a film library, which is a good source (for me, an essential source) of free films.
7. To help keep track of equipment, get a student assistant. He or she needs to be: (a) responsible; (b) doing the job because he wants to and not because a lot of his friends are in the class; (c) reliable; (d) at least somewhat familiar with the equipment; (e) willing to keep daily track of every single bottle of splicing cement that goes in and out of the cupboard; and (f) hopefully interested in film as an individual. (No derisive laughter, please--they do exist.) To say that such an assistant is helpful would be misleading. It would be closer to reality to say that without one your life is going to be miserable.
8. Of course, how much and what kind of equipment a teacher has to work with will vary greatly, from Totally Inadequate to Elaborate. My own inventory was as follows: seven cameras, ranging from the simplest, most inexpensive aim-and-shoot Kodak to a relatively expensive ($350) Fujika; a cassette tape recorder; two tripods (not nearly enough--ideally you need one tripod for each camera); four editors; two splicers; the previously mentioned high-intensity lights; and four Super-8 projectors. Basically this equipment was adequate. I'd say if a teacher has much more than that he would be fortunate, and if he had much less there would be problems. If I were starting from scratch and doing it over, I would only get one Super-8 projector. You can only watch one student film at a time anyway, and the money could be spent much more usefully on tripods and splicers, which everybody seems to need at the same time. Also, I would keep the cameras as basic as possible, since repairs on even the simplest cameras are expensive, and the more elaborate they are the more chance there is of breaking them; and I would avoid any kind of non-standard equipment and supplies (film which has to be sent across the country for developing, for instance.)
9. The original camera manuals tend to get dog-eared and lost and are hard to replace. Rather than loaning out or giving away the originals, condense all camera instructions on a one-page ditto containing the most important information about each camera (how to check focus, for instance, and a reminder to always use wrist straps) and make these dittos available for reference. I keep mine in manila folders tacked to the bulletin board at the front of the room.
10. On the first day of class, hand out a syllabus of deadlines and assignments, and stick to it. It goes against a good teacher's grain to curtly reply, "Too bad," to a student who for some reason cannot meet a deadline. In an academic class, it works; you can accept one or two essays late or give one or two makeup tests. But in filmmaking, if deadlines are not strictly met, you end up after school on the last day of the quarter trying to fill out report cards with one eye while watching late films with the other.
11. When you get past the planning stage into actual production, reserve two class days a week for shooting and three for class activities (or vice versa), and on the class days require all students to be in the room, no matter what. Prepare to harden your heart against some really astonishingly creative arguments against this requirement; otherwise the structure of the course, tenuous at best, degenerates into a situation where students are casually wandering in and out of the room all period long, picking up and dropping off equipment. It's enough to drive a highly organized teacher bananas, and even one who functions comfortably in a certain amount of chaos will find the disorder of a film class beyond belief. (I have

personal knowledge of three film teachers at other schools who simply threw up their hands and said they couldn't stand it, asking to be released from the program.)

12. When students begin filming, be absolutely rigid in insisting that they fill out a permit to leave class, particularly if you work for an uptight administration that is uneasy unless all students are accounted for in neat little slots with both feet on the ground. The pass I use contains the following information: date, time, student's name, student's destination, teacher's signature, and the ominous warning, "We will be returning immediately to class. We understand that any abuse of the privileges of the film class will result in expulsion from the class." Filling out two copies of this little nuisance--one for the students to take with them, one for you to keep--is tedious; but at least when there's a report that someone set fire to a trash can and three film students were seen in the vicinity, you're off the hook.
13. Relative-to-nothing department: Kids love a trivia quiz containing questions like, "What was the famous film in which James Cagney pushed a grapefruit into his girlfriend's face?" "Rhett Butler's last line in GONE WITH THE WIND was 'Frankly, my dear, I . . .'" and so forth.

Bibliography

1. THEMES--SHORT FILMS FOR DISCUSSION, Dayton, Ohio: Pflaum. A loose-leaf binder containing one-page plot summaries and suggested uses for approximately 75 short films commonly available for use in the classroom: "Occurrence at Owl Creak," "The Red Balloon," and others.
2. DOING THE MEDIA, The Center for Understanding Media, (267 West 25th Street) New York. Good, concrete ideas for working in the classroom with all kinds of media, including a good section on "scratch and doodle" filmmaking, or, how to make a film without a camera.
3. THE CELLULOID LITERATURE: FILM IN THE HUMANITIES, Beverly Hills, CA: Glencoe Press. Attempts to concentrate on those areas of study and analysis common to both literature and the narrative film. Contains some useful technical information (angles, lighting, etc.) and good examples from classic and foreign language films.
4. MOVIES IN AMERICA, William Kuhns, Dayton, Ohio: Pflaum. A good, very readable, beautifully illustrated, general overview of the history of film in this country from the earliest years to the late 60's. Also contains about 20 fascinating little cameos on such topics as the columnists; underground movies; the heavies; fan magazines; newsreels, etc.
5. FILM: THE CREATIVE EYE, David A. Sohn, Dayton, Ohio: Pflaum. Fairly detailed description and analysis of some commonly used short films ("American Time Capsule," "Ski the Outer Limits," 15 others) plus a short explanation by the filmmaker on how/why many of the films were made.
6. THE PARADE'S GONE BY, Kevin Brownlow, New York: Ballantine. A complete (700-page) chronicle of the early years of filmmaking, from its most primitive bebinnings to the talkies. Contains many interesting vignettes by and about Mary Pickford, Gloria Swanson, other early film greats. Very useful for background material of the silent film era.
7. A BOOKLESS CURRICULUM, Roland G. Brown, Dayton, Ohio: Pflaum. Describes a media-oriented curriculum to satisfy the English requirement for high school non-readers. Deals with themes, such as justice and injustice, with suggested films in each category and possible uses for each film.

WORKING WITH SMALL GROUPS AND ENTERTAINING THE TROOPS: OVERHEAD-TAPE AND SLIDE-TAPE PRESENTATIONS

Keith Cunningham, Northern Arizona University

Twice in my teaching career, I have needed teaching aids in order to survive. The first time was long ago and far away in a central Missouri school district which shall remain nameless. The year was 1966--a year like all years except. . . I have an annual from then and there which I look at now and again to get a few chuckles. There are two pictures therein which are of value as article starters: the first is of me--the young, radical teacher, sixty pounds lighter and nattily attired in an eight button, double breasted, wide-wale corduroy suit complete with a down-right daring, purple, paisley tie (I still have it; amazing how narrow and subdued it has grown through the years) and little, round, wire rim glasses and dainty bangs feathered over the forehead; the (see, you of little faith, there is a) second picture is of some long forgotten student who is posed twisting the knobs on ye ole tape recorder which loomed so large in my legend.

This affair with the tape recorder all started when our district got a huge grant (them was the days) for "Innovative Flexible Modular Scheduling." I joined the program because a) it allowed first-class air trips yon and hither at government expense to observe other examples of whatever it was we were suppose to be doing (though my first request to visit the Las Vegas public school system was vetoed as "bad P.R."); b) it included funding of five dollars per hour for planning; c) I figured that this was the only way I would find out what they were talking about; and d) it sounded like fun. I took a trip to John Marshall High School in Portland, Oregon, one of the originators of the system; read some books; began to find out what they were talking about; did some planning; and drew up an "Innovative-Flexible-Modular-Scheduling-Within-the-Traditional-School" program. It went something like this: 1) in order to meet the basic state requirements for an English literature course, each student was issued a text book and required to pass a form of a standardized, comprehensive examination which was administered every six weeks during the course, 2) each class met once a week as a large group for a lecture on some facet of English literature, 3) each student met twice a week in a small group of eight to ten students which was totally responsible for planning and implementing its course of study and for preparing a tape recorded program which was then presented in large group session, 4) grades in the course were to be average of the grades which the student received from his group and the grades given his presentation by the large group and the instructor.

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The tape recorder was the heart of the entire program. Since I was a sometime (and, for that matter, somewhat) record producer and knew a little bit about taping, I shared my knowledge and my collection of sound effect recordings. We had a very good resource library, and the kids were certainly not at lacking in imagination or creativity. Their large group presentations ranged from "The Elizabethan Tragedy of Revenge" to THE RAZOR'S EDGE to "The Poetry of Lennon-McCartney." I soon, however, discovered a genuine generation gap. I had grown up gathering chairs around the radio in the evening to listen to "The Jack Benny Show" and really got off on the tapes alone; the kids were of the "boob tube" generation and, no matter how satisfactory and compelling the sound effects, needed something to stare at.

This dissatisfaction came to a head in small group 6B, home of the Bobbsey Twins. The two girls (not related) generally so called were the school geniuses. They had very high I.Q.'s and fuzzy hairdos to match. They ran around together in a sort of Missouri Mafia because no one else was really sure what they were talking about most of the time. Their most noticeable features were their freaked out heads of hair and a certain wild-eyed look. They were also notable in being rather militantly, unfashionably plump; the mother of one of them was a Home Ec. teacher and continually and loudly put both of them on a toast-crumb-lettuce-leaf diet and always complained that she couldn't understand why they didn't lose weight (which might explain why they often showed up at our slum apartment at three o'clock in the morning with a couple of chickens, three Sarah Lee coffeecakes and a watermelon to fry, thaw, slice, and snarf). Both wanted to be artists (neither looked back) and they brought up the general dissatisfaction of the class with tape recordings alone for class presentations and insisted that something visual was desperately needed.

I simply turned them loose and told them to come up with something we could afford which would solve the problem. They disappeared from school for a few days (no rare occasion that) and returned with "a new art form," painted transparencies for the overhead projector. I still have twenty or so of their first effort, and they are as mind boggling now as they were then. The girls used five to ten transparent, colored paints on each and made vaguely Beardsley-looking thingies which, when shown as they insisted in a totally darkened room with the projector elevated so that its head was level with a beaded screen, have a luminous yet eerie quality that is as arresting as it is difficult to describe.

The girls announced that this set was for their small group and that they would make others for any other group at a nominal charge of a quarter apiece. Most of the other groups signed up for the service after trying to make their own transparencies, and the presentations seemed to be much more interesting to the kids.

In turn, I discovered that the group evaluations of my lectures were going down because I lacked transparencies; therefore, I persuaded the art teacher to make a class project out of illustrating a super-duper presentation for me. We took Joan Baez's record "Baptism--A Journey Through Time" and allowed the art teacher's students to choose a poem to illustrate with a transparency. The winners for each poem were chosen by the students, and the end result was that I got almost thirty highly successful and individualistic painted transparencies ranging from one shockingly realistic scene of dogs tearing a deer apart designed to go with e.e. cummings' "all in green my love went riding" to a strange surrealistic field of shining eyes. These transparencies were, following the procedure the twins developed, shown in conjunction with the tape; my ratings went up.

The next step was that the twins' sole rival in intellectual pretentiousness (his hair was almost as freaky, also) went off on an indeterminacy trip which sent me scurrying to my Cage. The kid was the light show manager for a local rock band and was interested in (with a straight face, no less) "expanding the horizons of the media." His thing, basically, was using the overhead projector for weird effects. For example, consider the following recipe: take one glass baking dish, fill it with water, place it on the overhead projector and slowly stir oil into the water whilst playing "I Am the Walrus" backwards on a tape recorder--the result has got to be some kind of language art. He also used six overhead projectors with solid colored filters, vague ink blot shapes, the oil and water trick, and a strobe light to produce a visual accompaniment to a tape recording of KING LEAR which was deemed a hit by one and all.

Both these types of overhead displays are interesting and exciting and have many possibilities for use in the English classroom. They are relatively inexpensive and can be used to involve students; however, they are both somewhat time consuming and possibly even require some artistic talent.

Even the twins were impressed with the rock man's use of the overhead, and their response was an escalation in the AV battle. They decided that their small group's final presentation of the year (on the then much beloved underground classic STRANGER

IN A STRANGE LAND) would be accompanied by 35mm colored slides! I explained the difficulties involved in such a project, but they had anticipated and met them all. The photographic equipment and skill were to be furnished by a friend who was a free-lance photographer, and the all important funds were to be raised by selling candy bars they had ordered with special printed wrappers which read "Small Group 6B."

I agreed, and things went forward. The twins did almost 100 oil paintings, charcoal sketches, and chalk drawings (which their friend promptly photographed) and threatened the rest of their group into writing a script, arranging for costumes and actors (who were also photographed), and selling the candy bars (the girls bought a case themselves with the profits from their transparency business and hid them from Home Ec. mother at our apartment and showed up at three o'clock in the morning to eat them). The final result was a taped drama with almost two hundred 35mm colored slides to accompany it. The slides were advanced by a student who had to follow a cue sheet very carefully. Except for the ever-present danger that the student might lose his place, the process had almost limitless possibilities.

Even I had a part in the play; I was one of the policemen that Mike makes disappear, and I got to say "damn" once more with feeling before I was groked as a "wrongness." It was the "damn" heard 'round the forest from which the school board was cut and (coupled with a 20 member moustache I grew and a general heir of 1960's we-shall-overcome-radicalism) resulted in a "you-can't-hassle-me-I-quit-scene!" the coming to Northern Arizona University of a sadder, Budweiser, teacher, and the end of part one.

For the next couple of years I played prof to medium-sized audiences of Freshperson English and did nothing more innovative than occasionally opening a window to wake up my eight o'clock class. Then came the day; I was appointed to a special departmental "New Programs Committee" and helped draft a proposal for a new Liberal Education course in folklore, my specialty. The proposal finally passed all the necessary committees and was accepted, but there was a taunt attached somewhere along the line that it probably wouldn't "draw" any students anyhow. The prospect of "no show; no go" was down-right terrifying, and I switched on a one man selling campaign. I pushed the new class in my Freshperson English sections, I button-holed my ex-students at grocery stores and canyons and exhorted them to spread the word, I did two campus lectures on folk music illustrated by real folk, and I reluctantly gave up the idea of hiring a skywriter only because it was too expensive.

Pre-registration came and went, and I discovered I had over 100 bodies signed up for my one section of the new course. Shudders racked my frame as I dwelt upon horror stories I had heard in graduate school to the effect that a group of over 100 non-major or minor students is a mob rather than a class and realized that I would need either teaching aids, teaching aides, or roll-aides.

Desperation is the mother of invention; I remembered the twins' slide-tape presentation and started looking at books and magazines for ideas along that line. The Spring 1974 issue of 35 MM PHOTOGRAPHY contained a real god-send, "Keep the DULL Out of Your Slide Shows" (pages 54-57 and 105). John Dowdell, the author, seemed to be some sort of professor of photography (how comforting, another academic type) and he included a good deal of heavy, but apparently sound, theory about "synergism," "tied sequences," and "visual-audio integration," and other good stuff as well as some very practical information about machinery and techniques. I recommend the article most highly to anyone considering working in the media, but I can sum it up briefly by explaining that someone (probably long before the twins' work) invented a gadget which allows a tape recorder to talk to a slide projector and tell it when to change slides. This machine is ideally run through another gadget called a lap-dissolve unit which operates two projectors and dims the light on one while bringing up the light level on the other so that there is not an uncomfortable luminance change between slide and blank screen.

This basic information (plus a general feeling that the whole process worked effectively) was about all the article gave me to go on, but it was enough to make me charge off in all directions at once. I discovered that our department had one of the first gadgets (a Kodak Sound Synchronizer Model II) which didn't fit any of our stereo tape recorders. Cazart! Muttering under my breath all the way about "professional responsibility," I rushed to my friendly, neighborhood photography store; bought a synchronizer of my very own; cut off its little plug; and spliced on a new one which was compatible with the rest of our equipment. Next, I experimented with using the beast to program a tape recorder to operate a slide projector. Then, I set about convincing everyone it was necessary to convince that we desperately needed a lap-dissolved unit and that we should get a Media Master rather than a Kodak because the former has adjustable dissolve rates while the latter has only one preset, constant rate. I think whatever powers there be were all convinced that I was mad and should be humored, but at any rate they too finally approved and my magnificant machine was ordered. Finally it arrived, and I discovered that my Honda is not a BMW and has nothing to do with Zen and that I couldn't make any sense at all out of the operating manual. Evenings of frustration passed until I finally got the left plugs in the right holes and learned to turn the right plugs left. Meanwhile, back at the ranch (remember, I said I went off in all directions at once) I was accumulating slides. My wife and I went to a Mexican-American wedding and reception in Ajo, Arizona; a Morman wedding reception in Clay Springs, Arizona; a quilt show here in Flagstaff; and Fort Verde Days at Camp Verde, Arizona. She photographed them all--plus our instrument collection, the process of making menudo on a wood stove, and a few strange cats which happened to wander by. I received a helpful shove in the form of a grant from the Northern Arizona University Instructional Improvement Committee to pay for copying old photographs. The end result of this frantic year's activity was the accumulation of over 1,000 slides relating to folklore.

The one thing which remained was something we all adore--putting presentations together. I spent an entire Saturday trying to get one cotton-picking slide of the Ajo bride holding up her voluminous skirts to correspond with a guitar break in the music I was using; I failed. My final solution was to record the music on one track of the stereo tape, program the tape to change slides on beat while listening to the music, and then juggle the slides in the projector until they complemented the audio portion of our program.

I found that slides could be used in three main ways. First of all, it is possible to simply hold a slide on the screen while the recorded narrative describes it in detail. This kind of usage is basic but is also a way to keep the dull in your slide shows if over-used. A second method is to use relatively quick dissolves of related material; instead of showing only one patchwork quilt while describing the techniques involved in quilting, it is much more effective to show slides of twenty quilts during the narrative. The forte of the combination of machines described, however, is the production of special effects which would be otherwise unobtainable. For example, rapid dissolves of slides of dancers suggest motion ("runs" of slides of one couple and then actual dancing). Shots taken of a butcher knife slicing garlic for menudo can be arranged so that the dissolves make the knife appear to rise and fall. Titles photographed on different positions on a page seem to march from left to right or top to bottom when shown with dissolves. These are only a few effects I managed, and I am sure many others are possible.

I am presently using seven slide-tape presentations in my folklore courses and hope to gradually build to one a week. Class response is so positive that I have had several students ask permission to bring dates to class for the presentations, and we are now (please remember the "no show; no go" taunt) offering three monster sections of the course each semester. I have found the slide-tape presentations fascinating, challenging, and extremely useful; but one final note of warning needs to be sounded. The basic assumption behind the use of media in education seems to be the idea that an entertained class is also a learning class. I fear, however, that it ain't necessarily so. Seriously folks, I left it out previously because it seemed to be (better to belabor than to ignore the) obvious, but the first step in planning any media presentation for classroom use is to decide what material you wish to cover and what information you wish to impart. Then, and only then, comes the fun of juggling slides and transparencies. I find it essential to prepare and distribute a work sheet of factual and discussion questions with each presentation and follow up on it so that it is clear that my class is not just the show that never ends. Qualifications noted, have at it; and you will find overhead-tape and slide-tape presentations interesting and instructive.

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LIST OF RESOURCE MATERIALS

I. Equipment
  A. The Kodak Carousel family (Auto Focus is a highly desirable feature)
  B. The Kodak Sound Synchronizer Model II
  C. The Media Master Four-Hundred Lap Dissolve Unit
  D. Amost any stereo tape recorder with speaker and microphone plugs will work for Slide-tape presentations, but (as noted in the article) not all will accept the standard plug on the Kodak programmer.

II. Sources for slides
  A. The Metropolitan Museum of Art, 255 Gracie Station, New York, NY 10028
  B. Wolfe World Wide Films, Dept. 16-95, Los Angeles, CA 90025
  C. World Wide, 7427-S, Washburn, Minneapolis, Minn. 55423
  D. Blackhawk Films, 1677 Eastin--Phelan Bldg., Davenport, Iowa 52808
  E. Copies of black and white photographs can be best made using Kodak Panatomic-X or Direct Positive Film 5246 and the Kodak Direct Positive Film Development Outfit.

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SHOPTALK:

Children's television has been controversial for years. If you're curious about why people have become so uptight about the contents and violence and advertising of children's television, write Action for Children's Television (46 Austin Street, Newtonville, Mass. 02160) and ask for a sample ACT NEWS. They might even send you the 1975 CHILDREN AND TELEVISION: AN ACT BIBLIOGRAPHY and the 1975 ACT MATERIALS: A RESOURCE LIST. ACTFACTS: A HISTORY AND CHRONOLOGY OF ACTION FOR CHILDREN'S TELEVISION, also available from the same address, gives a history and rationale for the work that's going on. Almost any kind of casual reading of the newspaper lately will give you added material on some of the objections some people have about children's TV.

THOU SHALT NOT DOODLE

H. Lynn Blair, Arizona State University Graduate Student

I would like to protest the sexual explicitness and implications of some currently recommended classroom films which make them unfit to be viewed by students.

I am aware that such a protest may seem dated and Puritanistic in this permissive era but I believe that certain standards should be maintained by vigilant guardians of good taste.

I would like to catalogue five of these films and the reasons why I would object to their being shown to young people in mixed classrooms in our public schools.

"The Bass Fiddle" (Contemporary Films) is a charming and amusing film based on a short story by Anton Chekhov who is reputed to have been a Russian doctor who turned writer. However, if this story is representative of the kind of sexual trash he wrote, then he should have stayed with medicine. Even he once admitted, "Medicine is my wife--literature is my mistress." With that kind of sexual analogy, it is no wonder that he would pen a tale about nudes. In this film a nude man and a nude woman cavort around a lake playing 'Hide my Fiddle' while the camera gazes discreetly above and below their vitals. The private parts are not shown explicitly but we know they're there and probably many young people in our classes would also be aware of just what lies above and below camera range. It is this kind of temptation which stimulates our young people's imagination in directions which best be left undisturbed until the appropriate age and circumstance.

In "The Doodle Film," (Learning Corporation of America) the narrator approaches a point in his adolescence during which he draws graphic doodles of the human female and male anatomies. These are briefly shown on the screen but they are doodled so explicitly that there is no mistaking which sex is which. (I don't think I need to be more vulgar here by detailing just what parts are protrudingly drawn.) Because the rest of the film is in good taste and thereby surprisingly entertaining, you may wish to show the film in spite of this protest and these graphic doodles. If so, it is advised that the teacher cover the lens with his or her hand during these raw doodles. If a student asks about the black-out, have him or her make an appointment with a counselor.

Another film I would object to because of its suggestiveness is "The Master Kiteman" (Arthur Barr Productions). There is narration in this film that suggests almost an indecent relationship with a kite. It soon becomes apparent that what the kiteman's trying to get up isn't just a kite. Perhaps some young people who are less skilled in the art of symbolism as we English teachers wouldn't be able to explicate the film in this way. But still there may be one smut-minded student who would see this kite symbolism. (Smut-minded students are often very good at interpreting symbols--especially symbols with sexual connotations). The only recourse would be to try to explain the film literally. This compromise with the obligation and moral duty of the English teacher to symbolic interpretation would be almost as degrading as explaining the film's symbolic overtones.

Fourthly, one of the most revolting films is entitled "The Pigs" (Churchill Films). There is probably no animal more immoral than a pig. They have no scruples and seem to be constantly in heat. This film has a scene in it which is repulsive to any human being with a modicum of modesty. It is true that the camera pans back and the viewer sees the disgusting behavior in a distance framed between two bushes but it is no less explicit for this attempt to diminish the act with distance and artistic framing. There they are: two pigs, obviously a male pig and a female pig, humping across the silver screen like a six-legged nymph. (I don't think I need to be more descriptive in order for the reader to get the picture). While it may be true that this is typical barnyard behavior, we do not have to bring the barnyard into the classroom and stimulate questions like, "What are those two pigs doing?" Let me ask where the answer to that question would be in your lesson plans? We best leave that kind of behavior where it belongs--out behind the barn.

Lastly, I would strongly object to the showing of a short film called "Venus and the Cat" (Film Images). I have no objections to the cat but the exaggerated proportions of Venus' breast may excite some male members who, as we know, are sexually volatile animals anyway. This part of the female anatomy is the source of every human being's first nourishment and warmth and should be regarded with the dignity and the respect which it rightly deserves. It is defaming to all womanhood, not to mention Motherhood, to draw a female figure--a goddess or otherwise--as this film does and then to burden her grotesquely with a pair of knockers that size. It is disgusting and repulsive. It is a film which should be censored from classroom viewing where young people are seated together in darkened rooms and sometimes close enough to each other for possible touching.

I don't mean to be a prude about censorship but I think there are some films which should be seriously questioned before showing young people areas of life, not to mention the human anatomy, which they are not yet mature enough to handle. In fact, this precaution might indeed serve as a rule we teachers might adhere to in selecting films for classroom use: Just because a student sees something on film doesn't mean he can handle it.

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SHOPTALK:

With the advent of the many good 16mm short films, we may forget the wealth of fine feature length films available in 8mm or super8mm. Blackhawk Films (Eastin-Phelan Corporation, Davenport, Iowa 52808) has long been a leader in the field featuring films like THE SILENT ENEMY: AN EPIC OF THE AMERICAN INDIAN (super8 sound $131.98), D.W.Griffith's INTOLERANCE (super8 $109.98) and ORPHANS OF THE STORM (super8 $105.98) and WAY DOWN EAST (standard8mm $99.98), William S. Hart's THE TOLL GATE (super8 $49.98), Buster Keaton's THE GENERAL (super8 $74.98), Charlie Chaplin's THE GOLD RUSH (super8 $66.98), Robert Flaherty's NANOOK OF THE NORTH (super8 $75.98), Douglas Fairbanks' THE BLACK PIRATE (super8 $73.98) and THE MARK OF ZORRO (super8 $83.98), Erich Von Stroheim's FOOLISH WIVES (super8 $89.98), John Barrymore's THE BELOVED ROGUE (super8 $86.98) and DR. JEKYLL AND MR. HYDE (super8 $51.98), and Pare Lorentz's THE RIVER (super8 sound $49.98). Other companies have similar films, sometimes the same films Blackhawk offers. Cine-Service Vintage Films (585 Pond St., Bridgeport, Conn. 06606) lists films like Eisenstein's ALEXANDER NEVSKY (super8 $95.40), William S. Hart's TUMBLEWEEDS (8mm $55.60), Pabst's PANDORA'S BOX (8mm $62.55), Rin-Tin-Tin's NIGHT CRY (8mm $41.70), and Hitchcock's THE LODGER (super8 $47.70). Milestone Movie Corporation (212 Shelton Road, Monroe, Conn. 06468) sells Gary Cooper's THE LAST OUTLAW (8mm $45.90), Frank Capra's THAT CERTAIN THING (8mm $45.90), and Ernst Lubitsch's LADY WINDERMERE'S FAN (8mm $45.90). Niles Film Products (1141 Mishawaka Ave., South Bend, Ind. 46615) has films like Hitchcock's THE 39 STEPS (super8 $98.00), FAREWELL TO ARMS (the 1933 film, super8 $129.00), RAIN (with Joan Crawford and Walter Huston, super8 $110.00), and features made from the three Flash Gordon serials, MARS ATTACKS THE WORLD (super8 sound $89.00), ROCKETSHIP (super8 sound $89.00), and FLASH GORDON CONQUERS THE UNIVERSE (super8 sound $98.00). Hollywood Film Exchange (1534 N. Highland Ave., Hollywood, Calif. 90028) has 8mm versions of STAGECOACH, TO BE OR NOT TO BE (the great 1942 comedy with Jack Benny and Carole Lombard), and Hitchcock's FOREIGN CORRESPONDENT.

NON-PRINT MEDIA AS "SYMBOLIC ACTION"

Robert J. Mertz, Bowling Green State University

A central problem in dealing with media, print or non-print, is to find some critical means for organizing materials so that students are able to discern interrelationships and draw conclusions. Typical means of organization include thematic, topical, genre or chronological approaches. Another means is to provide students with a technique or method of analysis by which they can explore commonalities among media. Such a perspective has been provided by Kenneth Burke's concept of symbolic action.

Burke has argued that all critical and imaginative works--and here I would include films, records, commercials, television shows and documentaries--contain "strategies" or "attitudes" which are responses to "real" situations and have a "public content." (Kenneth Burke, THE PHILOSOPHY OF LITERARY FORM: STUDIES IN SYMBOLIC ACTION, rev. ed., NY: Vintage, 1957, p. 3. Subsequent citations are from this text.) When a variety of media share similar "symbolic" or "statistical" responses, these attitudes "become but different individuations of a common paradigm. As so considered, they become 'symbolic' of something--they become 'representative of a social trend.'" (p. 17) In other words, neither print nor non-print media can ever be completely objective. Not only are media culture-bound, they are also indices to recurring concerns, beliefs and prejudices. Through the very process of selection, emphasis, editing and omissions, the media demonstrate larger social patterns--including a society's hopes, ideals, and nightmares. Thus, all media are reflections and reactions to the times in which they operate.

VALUE CLUSTERS

To trace these strategies or attitudes, and thus discern how they function as symbolic action, Burke has developed two principal procedures. The first step is to determine "the dramatic alignment" or "What is vs. what."(p. 58) An examination of dramatic alignments in non-print media is conducted in the same way we look for antithetical ideas in fiction or other print media. In commercials, for example, a standard device is to set up the "natural" (flavor, taste, beauty) against the "artificial" or "mechanical." How many products, for example, are "natural and contain no artificial ingredients?" A similar dichotomy is established using natural versus unnatural in deodorants, pain-killers, breath products. The essential bipolarity is to play upon society's taboos, especially fears about the body, and then to offer a means of alleviating the condition: Consider the poor mousy woman who slinks into the drug store to obtain her "breath deodorant."

If these alignments seem obvious or exaggerated, so much the better. (Typically, the harder the sell the clearer the exaggeration will be.) For once the students can spot the opposite sets of values in commercials, they can move on to examine other polarities found in movies, records, and television. Among the more common antithetical values are city vs. country, technology vs. the pastoral, poverty vs. success, conformity vs. individualism. These values of course are expressed in images and symbols: purity vs. decay, dark vs. light, smiles vs. tears. Claude Levi-Strauss, in his work on structuralism, has found that all cultures tend to operate in terms of bipolarities, so it should not be surprising to find such juxtapositions evoked repeatedly in media. The first step, then, is simply to enumerate the value opposites contained in any given medium's presentations.

These antithetical ideas, however, do not exist in a vacuum. Thus, as Burke says, "To fill out such a description, we must note, at the same time, the sets of 'equations' that reinforce each of the opposing principles." (p. 58) Although there will be general patterns of equations that recur in a variety of media, it is necessary that each individual work is examined inductively so that the student does not simply apply his or her preconceptions to the artifact being examined. The depiction of the individual, for example, can be evoked in at least two ways: on the one hand, the individual might be shown as self-reliant, independent, a benevolent free spirit; on the other hand, individualism might be equated with aggressiveness, self-interest, and ruthlessness. Similarly, portrayal of the West might be couched in terms of freedom, equality, openness, and opportunity; or in terms of brutality, lawlessness, and wilderness. Once the dominant equations are established, the creator's basic values begin to emerge.

If we return to our above examples from the commercials, we can see how these equations tend to be employed. Naturalness is often equated with beauty or masculinity; beauty with the good life, symbolized by expensive clothes and cars; the good life with social acceptance, which in turn provides the opportunity to meet beautiful women or handsome men and live successfully. This set of equations or value clusters, in advertising, is often juxtaposed against the following negative images: Unnaturalness is equated with bad breath, body odor, dandruff; each of these conditions leads to being a guilt ridden pariah who is not only avoided but feared; ostracism leads to loss of job or other dire social consequences not suffered by those who use the proper products.

While films, television, and records are not limited to thirty or sixty second messages, as are commercials, they do concern themselves with topics that contain explicit and implicit equations. Themes treating individualism, social roles, families, crime, love, urban life, to name but a few, consistently make equations which provide insight into the creator's attitudes. Individualism, for instance, is sometimes equated with freedom; freedom with integrity; integrity with honor, honor with self-knowledge and self-reliance. If these sound like ideas found in Ralph Waldo Emerson, they are also seen in films like DIRTY HARRY and DEATH WISH. Contrasted with the values of individualism are the repulsive values that, according to the writers and directors of these films, embody contemporary life: Conformity is linked to restrictiveness; restrictiveness with following the rules rather than one's intuitions (the heart?); rules are linked with compromise and inefficiency; inefficiency with crime and the breakdown of law and order. Significantly, Francis Ford Coppola, working from a different perspective, makes many similar equations except in his GODFATHER saga crime is linked with family loyalty, respect and tradition.

What I am suggesting is that these films make similar types of value connections--hence providing insight into the first aspect of symbolic action--but the way they work through the equations in terms of plot reveals differing perspectives concerning freedom and integrity in America. Once these equations have been sorted out, we are ready to move to the second stage in viewing symbolic action; for these clusters provide parameters through which to view the way in which the plots reinforce value associations.

PIVOTAL MOMENTS

Burke states that "along with the distinction between opposing principles we should note the development from what through what to what. So we place great stress upon those qualitive points: the 'laying of the cornerstone,' the 'watershed moment,' and the 'valedictory,' or 'funeral wreath.'" (p. 60) These three areas are critical in assessing attitudes and strategies. The "cornerstone" is the work's beginning; the "wreath" is the ending; and the "watershed," as the name suggests, is the crucial point in the work--the moment when there is a shift, a reversal, or what Burke calls "changes of slope, where some new quality enters." (p. 66)

DEATH WISH, starring Charles Bronson, demonstrates how an examination of the movement from what through what to what reveals attitudes. The movie opens with idyllic shots of Bronson and his wife in Hawaii. This pastoral interlude is really used as a prologue to the central action, but it establishes values or nature, freedom and harmony; all of which quickly evaporate when the couple returns to New York City. Shortly after their return, Bronson's wife and daughter are attacked in their apartment by three of the ugliest hoodlums imaginable. Apparently embodying typical denizens of the city (they, like the various prostitutes, pick their noses; sneer at police, and terrorize anybody they can), these vandals kill Bronson's wife and brutally rape his daughter. Thus, within the first part of the movie--the "cornerstone"--we have Bronson's wife dead and his daughter destroyed.

The through what occurs after Bronson goes West to work. While there he is given, by a latter day cowboy, a beautiful gun. Previously a pacifist and a liberal, Bronson begins carrying the gun after his return to New York and kills a mugger. He is sickened at first by his action, but he overcomes these feelings--the "watershed"--and proceeds to kill any mugger who approaches him. Simultaneously, the killer of the vandals becomes a national hero, and the police fear that vigilante groups reminiscent of the Old West will form.

Finally he is captured by the police who, for a variety of political reasons, let him go on the condition he leave New York. Bronson proceeds to Chicago. The to what, or "funeral wreath," occurs when Bronson arrives at O'Hare Airport where he sees a group of hoods teasing a girl. The movie closes as Bronson, having driven off the gang, points his hand, formed like a gun, at the gang and acts as if he is pulling a trigger.

How, then, might we summarize the response to crime in this movie? The title is ambiguous, but it seems clear the film is celebrating frontier virtues where guns were the answer to all problems. The hero of DEATH WISH, unlike his ineffectual colleagues, is clearly above the law. The portrait of America is one in which social controls are dissolving and in which a man who becomes a bloody avenger makes street crime drop dramatically.

This solution, like the one chosen by Clint Eastwood in DIRTY HARRY, suggests an America tottering at the brink. Instead of exploring the implications of anarchy, the directors chose to depict men with six-shooters who purge the urban jungle of its vermin. These films show not only a disgust with contemporary life but also a similar strategy about how urban problems can be rectified: urban renewal via the gun.

Numerous other films reveal what Burke calls "statistical responses," which are emblematic of a social trend. JOE, for example, shows a similar breakdown of law. And the GODFATHER films, while depicting the collapse of the family, defends the virtues of loyalty, brotherhood and traditional pieties which are disintegrating. The disillusionment with contemporary life, and the sense of America in decline, is not limited, of course to the crime/gangster genre. Two westerns, LONELY ARE THE BRAVE starring Kirk Douglas, and BUTCH CASSIDY AND THE SUNDANCE KID with Paul Newman and Robert Redford, show a similar hostility to a world symbolized by technology and urbanization. Produced respectively in 1962 and 1969, these films are representative of a distinct trend in the westerns of the 1960s.

LONELY ARE THE BRAVE, for instance, portrays the consequences of urbanization on a New Mexico cowboy, who epitomizes the frontier tradition of loyalty and rugged individualism. The romantic depiction of the cowboy is contrasted with the now closed frontier, symbolized by barbed wire, jet planes, a brutal prison guard, and an omnipresent helicopter which pursues Kirk Douglas after he tries to help an old friend escape from jail. To reinforce his portrayal of the destruction of traditional values symbolized by Jack Burns (Douglas), the director has the cowboy killed by a truck carrying toilets.

A parallel type of nostalgia for the good old days is seen in BUTCH CASSIDY AND THE SUNDANCE KID. Here the outlaw heroes are pursued by a never seen presence--presumably a detective for the railroad but symbolically a force of civilization closing in on the last remnants of frontier America. Set in the 1890s, when Frederick Jackson Turner declared the frontier closed, the symbols of encroachment include not only the faceless pursuer but also barbed wire fences and a bicycle--the harbinger of the destructive technology that will urbanize the West. No matter how hard they try, Cassidy and the Kid, along with the unsullied beauty of Katherine Ross, cannot escape the encroaching forces of the new order. Fleeing from America in search of old values and new frontiers, the heroes are finally killed. In these allegories about the disappearing frontier and its values of freedom, it is clear that time is closing in. Unlike Huck Finn, these figures cannot light out for the territory. America, as the popular albeit banned song of the 1960s said, "is on the eve of destruction."

ACTION AND IDENTIFICATION

While the cinematic examples discussed above could hardly be said to be a representative sample of films of the last decade, they do tend to reveal certain recurring attitudes which, if examined with reference to other films, might suggest a wide ranging attitude in the media. Television, because of its sponsor limitations and the new "family hour" would obviously depict more conventional attitudes toward the family, the city, and law and order. Typically, those shows which deviate from acceptable stereotypes, such as THE LAW, do not last too long. Yet television and other media which depict more traditional attitudes--where, on television, would criminals escape as they do in THE THOMAS CROWN AFFAIR or THE GETAWAY?--provided another distinctive set of symbolic actions. These actions affirm the existing order rather than attack it; therefore, they provide valuable contrasts to social trends depicted in many movies and in much non-formulaic contemporary fiction. Exploring how and why the media express the attitudes they do provides opportunities to examine forces of social criticism as well as forces of social praise.

These ideas can be analyzed through an understanding of how the media structure their attitudes and values. The "role of 'values,'" as Burke points out, "can be shown to figure prominently in the 'equations' that are either implicit or explicit in a given work." (Kenneth Burke, LANGUAGE AS SYMBOLIC ACTION: ESSAYS ON LIFE, LITERATURE, AND METHOD, Berkeley: U of California Press, 1966, p. 97) The movement "from what through what to what" depends upon the particular use of synecdoche that an artist chooses to use:

> synecdoche /is/ the basic process of representation, as approached from what the standpoint of 'equations' or 'clusters of what goes with what.' To say that one can substitute part for whole, whole for part, container for the thing contained, things contained for the container, cause for effect, or effect for cause, is simply to say that both members of these pairs belong in the same associational cluster. (p. 65)

Synecdoches lend insight into what all media and all artists attempt to do: persuade the audience to accept their point of view.

In this perspective both print and non-print media constitute forms of ideology as defined by Burke; that is, they contain ideas so related "that they have in them, either explicitly, or implicitly, inducements to some social and political choices rather than others." (Kenneth Burke, A RHETORIC OF MOTIVES, Berkeley: U of California Press, 1969, p. 88, page references that follow refer to this book) Because ideologies contain inducements, they can be considered to have a rhetorical function. A distinction needs to be made, however, between two types of rhetoric found in the media. In the first case we can consider commercials, political oratory and possibly protest songs (assuming that the audience listens to the lyrics). Each of these types desires to move the audience to action: buying a product, voting for a particular party, organizing for political action. Such messages would be subsumed under Aristotle's first type of rhetoric: "deliberative, directed toward the future, as with communication designed to sway an audience on matters of public policy." (p. 70) The choice of products, the benefits described, or the course of action advocated constitute the active dimension of persuasion.

A second type of rhetoric found in the media can be considered in terms of "identification" rather than in a measurable type of action such as buying toothpaste. When action is restricted, then "rhetoric seeks rather to have a formative effect upon attitude." (p. 50) In this case the rhetoric is designed to "induce or communicate states of mind. . . even though the kinds of assent evoked have no overt, practical outcome." (p. 50). The "kinds of assent" evoked by films or television or records can be considered as the artist's attempt, through his use of plot, characters, stylistic resources, musical devices to move the audience toward "identification" with his or her ideology.

All too often media study has stressed deliberative rhetoric while ignoring the rhetoric of identification. From the standpoint of symbolic action, both types of persuasion need to be examined because both play an active role in media. Comparing similarities and differences between the two rhetorical modes enhances our understanding of how media employ each. Such understanding is essential if we are to interpret and understand the world of media in which we live.

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SHOPTALK

Three books edited by Allen Kirschner and Linda Kirschner would make excellent additions to your professional library of mass media materials. All were published by Odyssey in 1971. JOURNALISM: READINGS IN THE MASS MEDIA has articles by Marshall McLuhan, I.F. Stone, Martin Mayer, Spiro Agnew (and some responses to the then Vice President's remarks), and Thomas Jefferson. RADIO AND TELEVISION: READINGS IN THE MASS MEDIA has articles by Arthur Knight, Gilbert Seldes, Marya Mannes, Max Lerner, Harry Ashmore, Newton Minow, Fred Friendly, Edward R. Murrow, Eric Sevareid, Spiro Agnew, and Edward P. Morgan. FILM: READINGS IN THE MASS MEDIA contains material by James Agee, Rudolf Arnheim, Ingmar Bergman, Walter Kerr, Judith Crist, Richard Randall (plus the Motion Picture Association of America "Rating Code"), plus numerous other reviews and articles. An exceptional three volume set, readable and useful for both students and teachers.

MEDIA AND METHODS may be the single best source of material on non-print media for English teachers, or for any other teacher for that matter. The articles sometimes wax flippant, but they usually wax worthwhile, also. During the last year's issues, articles on topics as different as VTR (Welby Smith, "VTR Update--Looking Both Ways," Sept.) and Woody Allen's humor (John Geoghegan, "Going Bananas with Film Study," Oct.) and studies of the future (five articles in the November issue) and interviews with writers of adolescent novels (Frank McLaughlin, "Talking with Paul Zindel and Nat Hentoff," Jan.) and films by and about women (Ron Epple's February article) and filmstrips (Nel Ward and Sue Hardesty, "Filmstrips and Sound-Slide Sets '74," March) and career education (Peter Finn's April article) have appeared, and the articles listed above represent only a tiny portion of the total volume or worth.

The end of anything always brings some sad tears and articles, and the last episode of "Gunsmoke" led to three farewells or reminiscences. Since "Gunsmoke" in syndication is likely to be with us for another twenty years, teachers might take a look at three comments/analyses--Bill O'Hallaren's "When Chester Forgot to Limp," TV GUIDE, Aug. 23, 1975; Wallace Markfield's "A Fond Farewell to Matt Dillon, Dodge City and 'Gunsmoke,'" NY TIMES, "Arts and Leisure" section, July 13, 1975; and Cecil Smith's "Legend Goes Down the Tubes," LOS ANGELES TIMES, Sept. 1, 1975.

NEW QUESTIONS AND OLD ANSWERS ABOUT FILM TEACHING

WHY DO TEACHERS WANT TO USE MOVIES IN THE CLASSROOM?

"Typically we English teachers have scant respect for the literary and language activities and standards of life. I shall not argue the case here, tho I must record my own conviction that in the long warfare between the practises of life and the principles of the school, the former have been more frequently on the side of sanity and effectiveness. But it is not primarily a question of whether we respect the out-of-school English activities and principles. Whether we respect them or not, they probably have a deal more influence upon children than we in school can ever attain. If we ignore or align ourselves against the movies and talkies, the radio, the newspaper and magazine, the popular song, the current books advertised and displayed everywhere against the effective colloquial language of everyday life, we are rendered almost impotent."

(Walter Barnes, "English in Life and in School," PROCEEDINGS OF THE 71st ANNUAL MEETING OF THE NEA, NEA: Washington D.C., 1933, p. 33)

"To the teacher who is attached to the old classics and who hates the trends of our times, the current motion picture is anathema; it is something to shun and to urge children to shun. To the teacher who is seeking newer and fresher material, the contemporary movie, like the contemporary novel, the contemporary drama, the newspaper, the magazine, the radio, is a welcome means to an end; it is something to enjoy, to discuss, to analyze, to think about, something to use as a starting-point from which to move toward an appreciation of the best things that life and literature have to offer."

(William Lewin, "The Business of Running a High-School Movie Club," ENGLISH JOURNAL, January 1934, p. 38)

WHAT KIND OF FILMS SHOULD BE STUDIED?

"Motion pictures are such a vital force in youngsters' lives that we cannot be satisfied with such a superficial treatment of movies. We must consider all movies, not merely a select few that have passed the P. T.A. groups and are therefore 'wholesome' and 'educational.' We must recognize that all movies are educational in the sense that they impart information (honest or spurious), that they interpret social situations, that they deal with human values and human relationships. We must remember that our boys and girls see all movies, that we can hardly develop attendance discrimination ('movie choosing') if we restrict ourselves to the movie 'classics,' just as we cannot develop discriminating book-readers by studying only the 'classics.'"

(Seerley Reid, "Hollywood Hokum--The English Teacher's Responsibility," ENGLISH JOURNAL, March 1940, p. 212)

"What should the adult do in his or her desire to use the motion picture as an agent in moral or social development? Should he take young boys to see a photoplay about mother and daughter or father and son sacrifice because seeing the picture might be 'good for them'? Or should he wait until the young person grows up in range of sympathies as well as in experience of life? Meanwhile, should he not help him find the most admirable heroes in films of adventure and achievement, heroes worth imitating? I think we can be in no doubt which is the wiser course. The teacher who can learn through free discussion in classroom, or in the motion picture club under student leadership, what are the actual standards of all sorts in his particular group is in an enviable position. The motion picture has many ramifications, some of them applicable to standards of living as well as to standards in literature and drama and art during the individual's development."

(Mary Allen Abbott, "Children's Standards in Judging Films," TEACHERS COLLEGE RECORD, October 1937, p. 64)

WILL FILM STUDY REALLY MAKE KIDS MORE CRITICAL?

"Learning to examine the offerings of Hollywood in a better informed and more critical way is one of the chief by-products of such an undertaking. Certainly there is a growing recognition on the part of teachers of the necessity for helping students develop increasingly a more discriminating appreciation of the commercial film.

Any student or group of students who has thought out and lived with a story until it has taken shape and crystallized into definite form is in an improved position for judging other plots. If this original scenario is alive with social implications, the student-dramatist will probably be more alert in examining the movies as a social instrument and in detecting significant themes in current productions.

When a pupil understands through experience the importance of a director and the strategic role of the cutter and the editor, he is less likely to think of a commercial film exclusively in terms of the star."

(Kerry Smith and Irene Lemon, "Learning Through Film-Making," TEACHERS COLLEGE RECORD, December 1937, p. 211-212)

"It is interesting to note that students (and teachers who participate) develop a finer appreciation of the art of motion pictures. One who has worked on a movie can never again be oblivious to poor directing, poor acting, and an inane plot.

Who knows but what the making of films is after all the only way to develop a deep appreciation of motion pictures? This is indeed a thought to conjure with in considering such projects."

(Elias Katz, "Making Movies in the Classroom," THE CLEARING HOUSE, November 1936, p. 156)

WHAT POSSIBLE VALUES CAN COME OUT OF STUDENT FILMMAKING?

"After looking at this general picture of school film production let us ask ourselves: What is the value of this type of activity? In my opinion, school film production is very valuable as an activity for these reasons:

1. It gives the student a broader acquaintance with the film medium, its possibilities and limitations. As he becomes familiar with the various phases of production, he acquires experience which helps him in setting up standards by which he can evaluate commercial pictures.
2. It provides the student with more possibilities for dramatic expression. Not only does it do this, but it also provides a permanent record which might aid the student in improving his own technique.
3. It provides opportunities for student writing. The writing of a scenario for production is a great adventure for the student. Members of the production group sometimes adapt the writing to actual production situations and thereby have the experience of changing portions of the script on the 'set' or 'on location.'
4. It gives the students experience in planning, organizing, and directing an activity.
5. It enables the teacher to produce more effective teaching films to suit special classroom needs.
6. It leads to a better understanding of the school by the school officials, teachers, and pupils.
7. It helps to establish a closer union of the school and the community."

(Hardy R. Finch, "Film Production in the School--A Survey," ENGLISH JOURNAL, May 1939, p. 371)

ISN'T FILM STUDY PRETTY AVANT-GARDE FOR THE CLASSROOM?

"The motion-picture movement in the secondary schools is no longer in the experimental stage. More than three thousand photoplay clubs are now active in the United States. Some of the motion-picture study guides, published mainly for use on the secondary level, have attained a circulation of one hundred thousand copies. One textbook on motion-picture appreciation for high-school students has sold beyond the ten-thousand mark. Another text of more recent publication has attained a circulation of over four thousand copies. New Jersey and Oklahoma have developed motion-picture courses for their secondary schools.

I believe that the time has come for the definite placement of the motion picture in the curriculum. Therefore, I propose that teachers of English who are interested in the motion picture develop courses on this subject and incorporate them as part of the secondary-school curriculum."

(Hardy R. Finch, "Motion-Picture Activities in the High School," ENGLISH JOURNAL, June 1940, p. 466)

HOW CAN I HELP KIDS WITH FILMMAKING WHEN I NEVER HAD AN AV COURSE?

"A second question often is: 'How much about movie-making does a leader have to know when the group begins production?' I am always ashamed to reply that I scarcely knew the difference between a camera and a projector. The original members who ferreted out much of the necessary information intensely enjoyed that part of the work, for it is always fun to be the first person in a group to discover a valuable bit of knowledge. Their solving of technical problems gave them worth-while experience in formulating and testing different methods of attack. In general, the more the leader knows on the subject, the better the pictures are bound to be, of course. I'd certainly advise securing a person with experience, if possible. What is needed is a leader who is enthusiastic, level headed, and blessed with the gift of being able to make others work and enjoy it, for there is no denying that considerable work is attached to any movie-making project. Only when this work seems fun and is well divided, will the project truly succeed."

(Eleanor D. Child, "Making Motion Pictures in the School," ENGLISH JOURNAL, November 1939, p. 707)

HOW CAN WE BE SURE THAT FILMS WILL FIT INTO THE OBJECTIVES AND COURSE CONTENT OF THE ENGLISH CLASS?

". . .the writer suggests one major caution in the introduction of films and other visual aids as teaching instruments. Unless we are extremely careful, these devices may lead us to fall again into the subject-matter stereotype from which we have been trying to extricate ourselves these many years. Under such a stereotype, teachers try to discover those films or other pictorial materials which best fit our present course of study, our present textbooks, our current objectives, without first of all subjecting these materials and objectives to rigid scrutiny. . .We must not use the film to put fancy frosting on a stale cake. We must not do better with the film the things that ought not to be done anyway.

Closely related to this fallacious approach is that of thinking motion pictures merely as addenda--something tacked on to an existing program. It cannot be too strongly emphasized that visual aids have individual, unique functions. They should be used as an integral part of the experience-getting activities of children, youth, and adults."

(Edgar Dale, "When and How Shall We Use the Motion Picture," PROGRESSIVE EDUCATION, October 1938, p. 442)

WHY DON'T WE GET BACK TO THE BASICS? WHY ARE TEACHERS ALWAYS SO ANXIOUS TO TRY SOMETHING NEW AND DIFFERENT LIKE FILM?

"The moving picture, thinks Thomas A. Edison, can do what school-books have hitherto failed to accomplish: it can make schools interesting for the children. The easy way to appeal to the young is through the eye; why take the harder ways? This is the idea lying behind the experiment with education by film in the Orange schools which is to be undertaken under his direction, and which is explained by him at some length in the current WORLD TO-DAY. . .As yet, however, we learn of no institution of learning in this country which has included the cinematograph as a part of its teaching equipment. But in Versailles, France, there is an important school that has actually installed a moving-picture apparatus and has been making good use of it. The outfit and the many ways in which it is used are described at some length by Mr. F. Honoré in L'ILLUSTRATION."

("Moving Pictures in the Classroom," LITERARY DIGEST, April 6, 1912, p. 683)

"To a person of old-fashioned ideas, the announcement that the Government has given its official sanction to the use of moving-pictures in schools must be somewhat of a shock. What is to become of a country that reverses the order of nature by making the hours that should be most miserable in the life of a child among the most attractive? Yet the Department of Education has no doubts in the matter. 'Within the next decade,' it prophesies, 'the moving-pictures will be the indispensable adjunct of every teacher and educational lecturer. . . As the attention and interest of educators are more and more drawn to its merits, the future usefulness of the educational cinematograph bids fair to surpass the predictions of its most sanguine advocates.'

. . .

The dangers in this development are as evident as the benefits. One of the chief reasons advanced for the use of moving-pictures in schools is that the eye grasps facts more quickly than the ear. Yet one of the objections to our educational methods is that they appeal almost entirely to the eye already. A deeper one, in the minds of some persons, is the impetus that this use of moving-pictures will give to the idea of making school-work entertaining at all cost. These objections really lie against the over-use or the misuse of such pictures rather than against all such use. If history or literature can be made more vivid and impressive by more in the way of pictorial representation than we have been accustomed to, the opportunity certainly ought to be seized. Educators will surely be capable of guarding against a superficial treatment of such studies, or the substitution of pictures for thinking."

("Teaching by Moving-Pictures," THE NATION, August 6, 1914, p. 154)

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SHOPTALK:

" . . . In our culture, the noise level is incredible. I don't mean just the jackhammer in the street outside your hotel room, or banging the garbage cans early in the morning. Look at it from the point of view of one of your neutrons. There's something to do all the time.

A lot of people get up to an alarm radio, or even TV. Then maybe they read the paper with a cup of coffee. Then they get into their cars and turn on the radio, and they're so habituated to the noise they don't even listen. News: there is a tornado somewhere and traffic deaths somewhere and a house burned down somewhere. All that noise goes pouring through the neutrons like syrup through pancakes. And it starts very early. The average kid, say the child experts testifying about TV advertising, watches twenty-five thousand commercials a year, twenty-five thousand reinforcements for sugar-coated Popsy Flakes, Captain Goo, it's a tribute to the plasticity of the human brain that the kid can still talk and read--maybe he can't, but you can see why he will have his transistor radio clamped to his ear in Yellowstone Park. The pines and the sky are only partly real: real reality is a Popsy Flake commercial. Our experience shapes our perception."

(Adam Smith, "The Meditation Game," ATLANTIC, Oct. 1975, p. 40)

Should some sort of rating system be devised for TV shows is a question that has received considerable attention since a few (not many) TV programs showed some indication they might relate to reality. Joyce Brothers ("Needed: A Rating System to Guide Parents," NY TIMES, Jan. 12, 1975, Arts and Leisure section, p. 29)noted the impact of "Born Innocent" and "Hawaii Five-O" and "Mod Squad" on some young children, applauded steps like the current "Family Viewing Hours" (which have come under wide attack elsewhere), and recommended a rating system to help guide parents in determining what kids should be allowed to watch. TV GUIDE commented briefly, and unfavorably about such a plan (Jan. 18, 1975, p. A-4), and Barbara Haddad Ryan, columnist for the DENVER POST (Feb. 13, 1975, p. 37) noted dangers in a rating system for TV when she summarized from a letter from a mother. "She [mother] makes the valid point that 'it acts as a piece of forbidden fruit, and human nature being what it is, curiosity sometimes takes the upper hand."

FILM FESTIVALS: WHY AND HOW

Nel Ward, West High School, Phoenix

> Festival: (1) a time or day of feasting or celebration, especially a periodic religious celebration; (2) a celebration, entertainment, or series of performances of a certain kind; (3) merrymaking, festivity.
>
> (WEBSTER'S NEW WORLD DICTIONARY)

Any teacher involved in an amateur film festival of the past decade would certainly not use the description of the event. In fact, a film festival can be such an agonizing experience that some educators avoid such "festivities." But despite problems of festivals, they have become popular enough that controversy concerning the value of film festivals has been raised.

Many of the amateur student film festivals in the country involve not only a showing of student-made films but also a contest of these films. Films submitted by students to a festival are judged for quality of content and technique; winning ones are assigned a rank order. Monetary prizes, trophies, or certificates are awarded to the winners, letters of thanks to the losers. Students in the former catagory accept the rewards whereas those in the latter category vow either never to re-enter films or to create the Great American Film the next time. Either way, many of the losers are convinced that their films were superior to the winners.

And the tragedy of this situation is that they might be right. Judges are, after all, human. Some of them lack experience either in filmmaking or in educating filmmakers. And even when they have these experiences, obviously personal opinions and past experiences will bias their judging particularly if the films are close in quality of technique. Other people argue that film educators should have no part in the judging because of their biases. Instead the judging should be done by "professionals" in the field. But these people may have no idea of the teaching of films and the problems incurred and are so totally critical of the films that the judging does not provide any learning experiences. Still another faction argues that students should select the winning films. But frequently, young judges have a bias concerning subject matter, rating films with violence and anti-establishment views above all others with no regard for any other qualities of the film.

Should student made films be judged? The end result might be unfair, erasing the student's and his teacher's self-esteem. But, another result of judging might be helping a student's ego, a student who may not achieve in any other competition that education has in quantity--football, track, speech, art, creative writing, music, etc. (Name the area, and there is probably competition for it!) Perhaps a student considers losing as the "end of the world" only if his teacher projects this attitude. Who knows the solutions to these problems. But if these gloomy thoughts have not totally discouraged you, here are some guides and warning for you.

In the past five years that I have been involved in festivals of varying magnificence, I have found them all to be rewarding. And much of the reward is in the pride and learning that students acquire in presenting festivals--in preparing films, in operating the equipment, and M.C.ing the festivities. If students do not have films entered, they can perform a number of other functions which give them a sense of achievement and accomplishment. So if you wish to organize a film showing for students at your school or perhaps develop a community competition, here are a few ideas.

A small film festival can be effective in any school. Students always enjoy watching films made by their peer group especially when they might be seen in them. The easiest time for a showing is during the lunch hour. If you wish to collect a fee to help with additional equipment, form a club. (Any school allows clubs to make money.) Advance activities begin with finding a facility; even a classroom can be used. In fact, because only forty or fifty students may attend at first, a smaller place like this might be more suitable than a large auditorium. Posters around campus, requests for mention in classrooms, and general announcements can provide publicity beginning about a week in advance. The program that I ran lasted about thirty minutes and was repeated for each lunch period. At this early stage of festivals, selection of films wasn't much of a problem. With a new festival every month almost all the films were eventually shown. And several students could be involved because a crew of six was needed for each showing to run equipment, sell tickets, and announce the program.

After a few showings I picked up a few tricks: for example, use a new projector bulb so that it will not accidentally burn out. And if the films are all spliced together before the festival, the projectionist doesn't need to worry about getting the next film threaded. Although some teachers feel that reel-to-reel tapes produce a better sound, cassettes are easier and faster to work with. And the sound will be improved if good speakers are plugged into the tape recorder. These ideas really paid off when we gave our all-school required assembly. Experts say that super-8 films cannot be blown up large enough for use in an auditorium because the image is bad. True, the image does not match 16mm or 35mm, but the students are very tolerant about this problem. In fact, the student film assembly became one of the most enjoyed at the school. Refinements when we showed films at an all-school assembly were the addition of music before and after the showing and a light-show effect with polarizing materials while students were arriving and leaving. You could also show slides of students working on films during this time if the lights were sufficiently dimmed. After the success of the assembly came a film showing in the evening with a dollar charge and personal invitations sent to administrators in the school. The parents could then see the students' products. At this point came the problems of selection of films, which was solved by my picking about twenty films and then showing these to a class in filmmaking. These students voted on their ten favorites. Again the crowd thoroughly enjoyed the festival.

A film festival involving judging, however, is much different from a school film showing. First, you must determine whether there are enough films to make a festival. When I conducted a district film festival, only three schools had entries. Therefore the initial requirement is determining that sufficient interest in filmmaking exists in the geographical area. Perhaps only a few entries will be more suitable for your needs, however. That must be your decision. But let's say that you are going ahead with the festival. Here are some problems and decisions to consider. If these seem cumbersome, you may wish to elicit help from other people interested in festivals. A committee, if the members are compatible, can accomplish far more than individuals.

Because the publicity must be sent out long before the festival (ideally four or five months), definite plans must be made this early so that they may be included in these announcements. These include the rules, place that the entering films should be sent, and the place and time for the showings of the winners. Problems that I encountered in making the rules were the maximum length of the film (watching student films longer than ten minutes can be very deadly); choice of categories (should films be judged according to different age levels of filmmakers or should experience be taken into account and if so, how? should judging be divided into film genres?); limiting the number of films submitted by one or a group of individuals (should the same group of three people be allowed to possibly win six or eight awards?); a possibility of charging for entering; and deadlines for films entered. All this information must be on the materials that potential film festival entrants must receive. When is the best time to have a festival? Too early in the fall, students have not had time to produce; too late in the spring most universities have already established competition. Possibly late winter or early spring is ideal. Perhaps at this time you can affiliate with or begin a competition at a local PBS television station with winners entered in a national contest or plan a state festival in affiliation with the AECT national film contest. The showing can be at a high school or university or possibly in the lecture hall of an art museum.

Now that the advance publicity has been mailed, you must make other preparations. Selection of judges, place of judging, and personnel and equipment for judging and showing are the next considerations. The state audio-visual department might give you names of potential judges. Each set of films requires three judges with some back-up people in case of no-shows. And no group should have to watch longer than 120 minutes of film. A school seems to be most ideal for the judging because of the number of rooms and possibly the equipment that might be borrowed for the showings. Students enrolled in film classes could be used to operate the equipment. Once the judges have made their decisions, all that is left are the programs and the organization of the films to be shown.

Documents that must be made up after the publicity include the judging sheet that each judge fills out during the evaluation, a letter to the individuals asking them to be judges, letters of thanks to the contestants, and news releases to newspapers, district newsletters, state education communications, and state AV media journals. Other methods of publicity are radio and television which are required to supply so much time each day for public service by showing free announcements. Ah, yes, did you order the ribbons or trophies that you plan to present to the winners? And have you got the certificates? This must also be taken care of before the festival so that they will be there bright and shining on that important day. And you may want someone else to MC the showing of the winners so that you can trouble-shoot and help the people who are operating the equipment.

Wasn't that fun! Next year you can expand the festival with workshops the day before and the day of the showings--production in animation, special effects, basic filmmaking and showings of commercial 16mm films. But perhaps you should survive the first one before bigger plans evolve. Two people who have run successful state-wide film festivals complete with a variety of workshops are Ms. Margaret Holland, University of South Florida, Tampa, Florida and Laurance Becker, The Yurt Foundation, Bucks Harbor, Maine. (Laurance ran the Texas State Film Festival at St. Stephens School, Austin for several years.) They might be able to give you further practical information. Although a film festival is a fantastic amount of work, I believe that many students benefit from this experience. Knowing that should provide some satisfaction.

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SHOPTALK:

Disc TV or Video Discs may be with us soon. Three recent articles might be worth looking at to prepare you for the revolution to come. Robin Lanier's "A Home TV Revolution," NY TIMES MAGAZINE, May 25, 1975; Frank S. Swertlow's "Giving Television a Spin," TV GUIDE, Aug. 16, 1975; and Barbara Haddad Ryan's "Disc TV--A Rival to Tape," EMPIRE MAGAZINE, the Sunday supplement to DENVER POST, Sept. 7, 1975.

If your kids are into TV game shows or hate them or are repelled/fascinated by them, four articles might give them some insights or some help to you and your students. Neil Hickey's "It's Only a Game?" TV GUIDE, Aug. 10, 1974; Dwight Whitney's "His Shows Are Banal, Stupid and Mawkish," TV GUIDE, March 29, 1975 (on Chuck Barris, his philosophy, and his game shows); Harry F. Waters' "Game Shows: The Nut Glut," NEWSWEEK, July 7, 1975; and Stephanie Harrington's "To Tell the Truth, the Price Is Right," NY TIMES MAGAZINE, Aug. 3, 1975.

CLASSROOM GAMES FOR ENGLISH

John Hollowell, University of Arizona

Probably we have all noticed the strange things that can happen when people are playing "Monopoly" or "Scrabble." That quiet friend down the block who never normally raises his voice suddenly yells out: "That's my hotel, you owe me--let's see--$640." Or, cousin Charlie, who usually speaks only in monosyllables, suddenly starts racking up double-word scores like crazy. Besides parlour games, games for the classroom can require skill and competition not found in usual school work. At their best, games can provide opportunities for students who may be turned off by the game of school. With this premise in mind, a group of eleven junior and senior high school teachers and I began a summer workshop together. We wanted to find out what we could learn about classroom games, and we wanted to try our collective hand at making some games of our own.*

We began our apprenticeship as novice game-makers by gathering together what books (see Bibliography) we could find on the subject and as many commercial games as possible. We then divided into three groups of four. Remarkably, our three-hour sessions buzzed away as we inspected games, read rulesheets, looked at a variety of game formats--and simply--played games. By the end of the first of our three weeks together, we were ready to head off in various directions to design our own games. By the end of the workshop, each group had gone its separate way, but all three games stressed writing. One group devised a rhetoric game in which student writers are dealt four chance cards to determine speaker, audience, situation, and mode of communication. For example, one writer might be required to write a letter to the principal on reforming prom regulations. The second group created a simulation of a newspaper office. Writers were given half-completed "news stories" to finish, by interviewing certain "characters" and writing up their interviews. Meanwhile, back at the city desk, "copy editors" went over completed articles for spelling, punctuation, and grammar. The third group attempted a game so ambitious that it was not completed by the course's end. The game began with basic scenarios on topical issues such as women's lib, prison reform, and futurism. Players were asked to role-play and write (letters, manifestoes, lists of non-negotiable demands) relating to the various roles. Basically, given an initial premise, students in a composition class would be asked to "people" and "live in" a fictional world of their own creation. The writing situations that come up would be of their own making. By the end of three weeks together we had more or less playable games which are now being refined in the acid test of classroom play.

Further details of our groping and false starts as novice game-makers probably deserves fuller treatment, but for now we can offer some modest suggestions about how to design classroom games and what resources were most helpful.

HOW TO DESIGN GAMES

While much of the literature on gaming suggests that teachers should make their own games, relatively little useful information about the process has been written. The following checklist for making games is adapted from William Joyce ("Selecting, Evaluating, and Designing Simulation Games for Middle School Social Studies Classes," HIGH SCHOOL JOURNAL, April 1974, pp. 293-311). The items are listed more or less in the order in which game designers need to think about them. Of course, the real process of designing a usable classroom game is much messier, more complicated, and more creative than this list suggests. Were we to reverse the process, the list provides a good checklist for judging the value of a commercially-available game.

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* My sincere thanks goes to all of the members of English 397, "Games in the Classroom." The observations here are largely the results of their insights and comments, formal and informal, made throughout the course.

Here the clarity of the rules and objectives is paramount.

TOPIC: What process (editing a magazine, reconstructing a Civil War battle) is the game intended to teach? What should students learn or become more sensitive to?

PURPOSE: What is the overall objective of the game (teaching grammatical rules, clarifying values about race)? What can students be expected to do or know which they would not before playing the game?

SIMPLIFIED MODEL: Generate a model of the "real world" which the game seeks to simulate. What steps are involved? Is there a final product? What logical sequence of events is involved (in passing a legislative bill, in writing a class magazine)? From the basic outline, a simple model is created. Later, more sophisticated aspects may be added, after the game has been played and tested.

PLAYER DECISIONS: What may each player do? What may he not do? What are the possible interactions among various players? What kinds of resources (money, time, chips, etc.) does each player have to work with?

GAME GOAL: State as simply as possible how one wins. How do we know when the game is over? What are the advantages of having winners? Is there a product to be evaluated by the group?

ROUNDS: With the use of the simplified model, identify the discrete steps or logical breaks in the action of the game. How much time should be allowed for each? Should rules, time limits, or other restrictions be placed on play? What new rules are needed for unforeseen events? Revise the simplified model with these new conditions in mind.

DEBRIEFING: The post-game discussion can be as important as play itself. How can the teacher (game designer) focus discussion on the key points of the game? Also, ask students questions about their "gut reactions" of playing certain roles (how did it feel to be black?). Concentrate on questions related to the goals and objectives of the game. Later, writing topics can be developed from the game.

MATERIALS: Game designers should gather together a variety of materials needed to develop the game. These might be: dice, timers, game boards, blank 3"x5" cards in various colors, tokens, spinners, etc.

RULES AND DESCRIPTIONS: When the game has been "de-bugged" after trial runs, a final list of rules and a description of player roles should be written. Be sure to include a list of needed materials. Hint: Could you give the bundle of materials to someone else who was not present when the game was designed? If this person could play the game, you're finished.

PRACTICAL TIPS--SOME FURTHER CONSIDERATIONS

"That list of steps is all very well and good," workshop members kept reminding me, "but that's not how it happened!" The following list of considerations about the design process is intended to describe some of the inevitable gaps between "the way it spoze to be" and the way it was. Things in our workshop were never quite as tidy and neat as any list of steps might suggest.

(1) Deciding the goals and objectives for a game implies a continual process narrowing the range of possibilities. Some groups started narrow (the game should teach capitalization and punctuation) and gradually widened the aims. One group began with the goals of teaching descriptive and expository writing. Focusing goals is a continual process.

(2) Decide if the game is a skill game ("Scrabble," "checkers") or a more open-ended simulation that involves role-playing and attempts to model some process in the real world (publishing a magazine, organizing a news broadcast). The demands for each type are very different. The former usually has winners and losers; in the latter the products may become paramount.

(3) All of the steps in Joyce's well organized process tend to occur simulta-

enously! Some members of the group will want to discuss format (do we need a gameboard?), while others are pondering the unponderables of scope and goals. All of this is probably healthy. Imposing too much order too soon limits creativity.

(4) At some point--at different times for different groups and games--there comes an "Ah-ha!" feeling. The group begins to perceive the game as a whole entity. It has coherence; it hangs together as a single idea. When this happens, the feeling is probably the same as for a well-made poem or essay. Things seem to fit and there are no loose ends.

(5) When the "Ah-ha" feeling comes, Joyce's outline becomes fairly useful. Probably the group can divide up the remaining work and delegate different jobs to different group members. "You make the game board, and I'll write the rules." Another group member can write player profiles or describe the basic scenario of the game.

(6) One final thing: We found that most commercial games are not appropriate for classroom use as they come from the manufacturer. This does not mean it's necessary to reject them out of hand. We found that many games can be adapted and re-shaped for classroom use. For example, the basic format of the game may seem good, but the difficulty of the content needs revision.

SOME COMMERCIAL GAMES WORTH TRYING

GENERATION GAP Bobbs-Merrill Co., Education Division, 4300 West 62nd Street, Indianapolis, Indiana 46206. Age level: junior high; Players: 4-6; Playing time: 30-60 minutes; Cost: $15. Students role-play parents and teenagers in a series of conflict situations. Game involves decisions about controversial topics (long hair, dress, drugs, etc.) in which parents and teens are antagonists. Some of the situations now seem "hokey," but variations on the theme can be easily devised. Good writing topics and values clarification exercises could grow from the game. Dated, but still useful.

HANG-UP Unitarian Universalist Assn., Education Division, 25 Beacon Street, Boston, Mass. Age level: high school--adult; Players: 6-12; Playing time: 1 hr.; Cost: $9. Game highlights racial stereotyping in stress situations between blacks and whites. Players are required to role-play various situations and to respond to various "hang-ups" presented by chance cards. Example: "You are in an all white class and find yourself with a black teacher." The game stresses empathy and the resolutions of conflicts. Writing topics and values clarification exercises could easily develop from the game. (Different racial or ethnic groups could be easily substituted.)

LIFE CAREER Bobbs-Merrill Co., see GENERATION GAP for address). Age level: junior high, high school; Players: 2-20, in teams; Playing time: 1-6 hrs.; Cost: $35. Excellent for career education or vocational education units. Players are asked to role-play a person confronted with career choices. Players plan "ideal lives" based on factors such as schooling, marriage, family life, and work. The game points up the consequences of these various choices. Some workshop members objected to the game's excessive length. Would work best if integrated into a long unit on careers.

ON-WORDS Wff 'n Proof, Inc., 1490 South Blvd., University of Michigan, Ann Arbor, Michigan 48104. Age level: junior high, high school; Players: small groups; Playing time: about 1 hr.; Cost: $6. Language history and word derivation are stressed. Players build vocabulary by working with suffixes and prefixes. Some workshop members found this game too complex for junior high. (Cf. TUF ABET below)

THE PROPAGANDA GAME Wff 'n Proof, Inc., (see ON-WORDS for address). Game stresses recognizing and identifying various propaganda techniques used in advertising and politics. Over 50 different techniques are surveyed, using 240 different examples.

Students are then encouraged to collect their own samples of propaganda and to ask the class to identify. The instruction booklet is good, but would require teaching the techniques in advance. Would be useful in a mass media or propaganda unit.

QUERIES 'N' THEORIES Wff 'n Proof, (see ON-WORDS for address). Age level: high school, adult; Players: small groups; Playing time: 1 to 2 hrs.; Cost: $8.00. Game is fairly sophisticated and based on modern theories of linguistics. Using a simplified model of the "real world," players are divided into "natives" and "linguistics." The object of play is to identify the various grammatical rules of the native's simplified language. The game stresses logic and the powers of deduction. Recommended for very good classes only.

THE SHAKESPEARE GAME Avalon Hill Company, 4517 Harford Road, Baltimore, MD 21214. Age Level: junior high--adult; Players: small groups; Playing time: 1 to 2 hrs.; Cost: $10.00. Three separate games are possible, depending on the sophistication and knowledge of the players. The game is run in PARCHESI-like fashion with players tracking around a game board. The object is to advance around the board by identifying key passages and characters in Shakespeare (drawn from cards). A 52-page answer booklet provides synopses of the plays and a guide to key speeches. Only the third level of play is recommended, since the first two levels require little or no knowledge of the plays. Good as a model to show various kinds of literature games that might be developed using "Shakespeare" for the basic format.

TUF ABET Avalon Hill Company (see THE SHAKESPEARE GAME for address). Age level: 8th grade and up; Players: 2-4; Playing time: about 1 hr.; Cost: $10.00. TUF ABET is a competitive crossword-building game. Players roll out cubes and attempt to make words from the letters available to them. Simpler than SCRABBLE and useful in building vocabulary, particularly in the junior high. Good for a small group activity when the major assignment for the day is complete.

WORD POWER Avalon Hill Company (see THE SHAKESPEARE GAME for address). Age level: varies, 3 levels; Players: 2-4; Playing time: about 1 hr.; Cost: $10.00. Players advance around a board depending upon ability to create synonyms and antonyms from cards dealt them. Chance element is introduced by a roll of dice. Players may challenge the synonyms and antonyms stated by others. Good vocabulary-building game. Bright students could be encouraged to build in alternatives and make-up their own "word cards."

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A BRIEF BIBLIOGRAPHY ON GAMES AND SIMULATIONS

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General Discussions

Clark Abt, SERIOUS GAMES, NY: Simulations Methods, Inc., and the Viking Press, 1970. Good general introduction to the modern era of educational gaming. Abt traces the history of games from childhood play and war games to modern simulations and commercially-prepared educational games.

S.S. Boocock and E.O. Schild, SIMULATION GAMES IN LEARNING, Beverly Hills, Calif.: Sage Publications, 1968. Probably the best single volume on educational games. Includes a collection of articles ranging from theoretical concerns to "how to run a game" and "how to design a game." Presents research evidence for the validity of games and simulations in terms of learning theory.

Alice K. Gordon, GAMES FOR GROWTH, Palo Alto, Calif.: Science Research Associates, 1970. Gordon presents a straightforward discussion about what games are, how to build them, how to conduct them, and how to integrate them into the curriculum. Aimed at the classroom teacher.

Game Design

Ray Glazier, HOW TO DESIGN EDUCATIONAL GAMES, Cambridge, Mass.: Abt Associates, Inc., 1969. A simple, straightforward discussion of how to design games for classroom use. Glazier is especially good on practical considerations (game layout, various board types, how to make a spinner, etc.).

Periodicals on Games

SIMULATION/GAMING NEWS, Box 3039, University Station, Moscow, Idaho 83843. Practical in orientation, useful. Especially good for reviews of new games.

SIMULATIONS AND GAMES: AN INTERNATIONAL JOURNAL OF THEORY, DESIGN, AND RESEARCH, Beverly Hills, Calif.: Sage Publications, Inc. As the title implies, more theoretical than the previous entry. Yet the game reviews and some articles make it worthwhile.

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SHOPTALK:

"Allowing students to share in the preparation of bulletin boards provides a wonderful atmosphere of co-operation. In the informal activities of clipping and mounting, there is time to get to know your students and to develop real insights into their personalities. Sometimes enough interest and enthusiasm will be generated in the students to make them want the responsibility of changing or designing the next board themselves. The opportunity for teacher-student interaction is a good reason for planning classroom displays.

To help dispel the notion that bulletin boards are synonomous with boredom or bother, try one of two yourself. You may discover you are more creative that you thought. The cost is negligible, and those items you do buy can be used again and again. The time spent can be as relaxing as a hobby if the theme of the board is kept simple and the materials used are easy to work with. Besides the obvious end result of a bulletin board, you will gain pride, satisfaction, and enjoyment--multiple blessings indeed!"

(Mary Bramer, "Bulletin Boards: Bother or Blessing?" ILLINOIS ENGLISH BULLETIN, Jan. 1967, entire issue)

And remember to re-read James Reith's "Bulletin Boards: The Great Corkboard Wasteland," ARIZONA ENGLISH BULLETIN, Feb. 1970, pp. 34-38. And while you're re-reading Reith's article, take another look at the other articles in that issue. It's better than five years old, but the articles seldom seem out of date.

Violence on TV has been a concern to many writers, TV addicts, and critics for years, but Julia Kagan's article in the March 1975 McCALLS ("TV. Violence: The Worst Offenders," pp. 51-52) is especially worth reading. She asked TV critics on newspapers and magazines across the country to rate the 63 prime-time TV shows as very violent, violent, neutral, or nonviolent. According to 80 critics, these are TV's most violent shows--"Hawaii Five-0," "Mannix," "Cannon," Kojak," Police Woman," "Police Story," "Streets of San Francisco," "The Rookies," "Get Christie Love," and "Kung Fu." Other articles on the subject easy to find and worth reading include John O' Connor's "Violence--Who Needs It? Who Wants It?" (NY TIMES, Dec. 8, 1974, "Arts and Leisure section, p. 29), a three-part series by Edith Efron on the U.S. Surgeon General's report on the impact of TV violence on viewers (TV GUIDE, Nov. 11, 18, and 25, 1972), Dick Adler's "Kicking Around That Report on TV Violence" (LOS ANGELES TIMES, May 6, 1975, pp. IV-1, 16), Clare Boothe Luce's "American TV Programs: Greatest Crime School in the World!" (ARIZONA REPUBLIC, June 29, 1975, p. A-6), and the greater part of TV GUIDE for June 14, 1975.

USING SHORT FILMS TO TEACH PERSONAL NARRATIVE

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Most English teachers know how to teach the tripartite expository essay form, but they are much less familiar with ways to give shape or form to autobiographical narratives. Too frequently they simply let students write such narratives without giving them any suggestions for ordering their material.

As a result, students who are faced with writing about their own "formless" personal experiences, tend to "begin at the beginning," which means they write about what occurred over a period of days, weeks, or even years before they reach the key scene or scenes of their papers. When students spend too much time writing what is essentially preliminary material, they often shift from using vivid sensory detail to an abstract expository summary, totally lacking in a sense of immediacy, because they end up with too little time or energy to properly develop the last part of their papers--the part which contains the real "meat" of their experiences.

Equally important, when students are given no real training in how to write narrative, they will generally produce papers which are a simple, chronological recital of factual events without the kind of unifying theme that lifts a good narrative, whether fact or fiction, out of banality.

In my own Advanced Composition class for eleventh and twelfth graders (in which I teach both exposition and personal narrative), I use a variety of short films to illustrate how one can shape autobiographical material so that it is tightly structured, has an inner unity, and becomes more than a dull recital of "first I did this, then I did that."

The films I use are a vivid and dramatic way of showing students how narrative is handled by professionals. Students tend to forget rather quickly essays or short stories they study, but film narratives make a deep impression because they are multi-sensory and act directly on the imagination rather than through the abstract medium of words.

Because all of these films cover a number of scenes, or different aspects of the same scene, they help me to explain how a writer decides what his pattern of emphasis should be--that is, what aspects of the experience should be presented in considerable detail, and what aspects should be briefly summarized, incorporated into a flashback, or left out altogether. Such films help students to see graphically how selection of detail (through the use of close-ups and juxtaposing of scenes in films) contribute to revelation of theme and how characterization is achieved, not only through dialogue, but also through non-verbal behavior.

Two narrative "forms" I teach, with the help of films, are the "flashback" pattern and the "contrast" pattern, both of which provide ways for students to tighten their material.

The "flashback" pattern begins the narrative near a high point or turning point in the experience, then uses a flashback to go back over certain relevant scenes, or to summarize background material, and then finally moves forward to the turning point and a brief denouement.

The flashback narrative not only "tightens" an essay because it begins at a key point and reduces to summary, or, at the most, to one or two brief scenes whatever had come before that, but also improves a paper in two other ways: (1) By starting neat the turning point, and interrupting the forward movement of the narrative with a flashback, this pattern gives the reader a glimpse of the significance of the events that are to be described in the central narrative. But, at the same time, it delays the resolution of the problem or conflict the writer is describing, or briefly postpones the revelation of what the whole experience meant. Thus it creates a kind of tension not likely to be present when a writer starts at the beginning of an experience, and reaches the turning point or key scene two-thirds or three-fourths of the way into the paper. (2) Because a lengthy flashback noticeably interferes with the continuity of a narrative, the student writer is forced to pay close attention to what he includes in his flashback, as well as to the contribution each detail makes to the revelation of his central meaning.

The film "Pegee"* (color, 25 minutes) is an excellent one for showing how useful flashbacks can be. The film begins just before the key scene with a family getting into their car to pay a visit to the father's mother who is in a nursing home. During the car ride, while they talk about the grandmother's physical condition which has seriously deteriorated, the oldest boy, Greg, who has been away at college and hasn't seen his grandmother in several years, thinks back to some of the happy times he had known with her in the past. The flashback which follows reveals an attractive middle-aged woman who is both playful and affectionate toward her grandchildren. When Greg and his family finally reach the nursing home, the viewer is in suspense because he knows from the conversation in the car that the grandmother, "Pegee," has changed considerably from the woman seen in the flashback, but he doesn't know how much. When Pegee is finally shown, strapped to a wheelchari, blind, and nearly mute, the viewer, having seen her first as a healthy, vibrant woman, is not only shocked by the contrast, but can also empathize with the family whose faces reflect such pain at seeing her in this condition.

While the family tries to talk to Pegee, engaging in trivial chatter about their activities and carefully avoiding any reference to the past, Greg notices a footstool under the hospital bed which he used to see in his grandmother's living room, and he again thinks back to the days when she and he had known many happy moments. This flashback helps the viewer to understand why, after the other members of the family leave, Greg remains behind and tries to talk to Pegee--not about his present life, but about the past.

As Greg speaks to his grandmother,she, for the first time, begins to show signs of interest and involvement until finally a smile lights her face and she nods her head, showing that she can be aroused from her stuporous state by someone who speaks lovingly to her about what she had meant to him.

This film, then, is effective not only to illustrate how a flashback can tighten a narrative and heighten dramatic tension, but also to show how one's thoughts and feelings (in this case, revealed largely through flashback) shape one's perspective of an event as well as how one behaves in a particular situation.

Because this film deals sensitively with a universial concern--how to behave toward someone who becomes physically or mentally incapacitated due to disease or aging--all students become wrapped up in it, and begin to draw analogies between Greg's experiences and their own. The film encourages them to think in terms of images rather than words; and as a result, when they do begin to write, their autobiographical narratives are much more vivid and convey a real sense of individual perspective.

The second narrative pattern I teach with the help of film uses contrast as a major structuring device. The use of contrasting elements can organize and tighten a personal essay in three ways: (1) through the comparison of certain aspects of one's life "before" and "after" a certain occurrence; (2) through a "then-now" comparison which focuses on some change that took place more gradually; (3) through scenes that juxtapose certain aspects of an experience, such as the writer's behavior and/or attitude with someone else's, or the writer's fantasies and daydreams with reality.

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*All films referred to in this article are available for rental from ROA'S FILMS, 1696 N. Astor Street, Milwaukee, Wisconsin 53202, though other film distributors also handle them.

In order to help students think in specific images about some change they have experienced during the past few years, I show "Braverman's Cream of the Beatles" which is an extraordinary film documentary on the rise and demise of the Beatles as a singing group. The changes they underwent are presented through animation, bits of news film, scenes from their own films, videotapes, and various still images, including shots of album covers, all combined into a swiftly paced sequence of images, given a psychedelic, kaleidescopic quality through the use of zoom shots, split screen, superimpositions, wipes, dissolves, vertical and horizontal pans, and rapid intercutting. The soundtrack is composed of cuts from the Beatles' records which provide an autobiographical commentary far more effective than an explanatory voice-over.

In discussing the organization of this film the students and I consider the "then-now" parallels the images present which reveal various kinds of change the Betales experienced: (1) in physical appearance; (2) in personal point of view (from relative innocence to worldly sophistication); (3) in political perspective (from insularity to social-political concern about the Vietnam war, legalization of drugs, and world hunger, etc.); (4) in personal relationships, both with each other and women; (5) in their music--from simple rock music to complex musical statements with social-political overtones; (6) in their view of their fans and critics.

We then look at a number of papers written by students in previous classes to see how one can capture verbally a process of change that involves a similar concern with the "before-after" or "then-now" dimensions of human existence.

The film "The Summer We Moved to Elm Street," on the other hand, instead of using a "then-now" contrast, juxtaposes contrasting scenes to set up dramatic tension, and this, too, creates an internal unity that can be duplicated in a prose narrative.

The film begins with a family moving into a new neighborhood which is somewhat shabbier than the one they have left. The viewer soon discovers that the life of ten-year-old Doreen, the central character, has been a series of such moves because her salesman father is an alcoholic who can't hold a job for any length of time. The major structuring device of the film, besides a simple chronological sequence of events, is a series of scenes that juxtapose the negative environment of Doreen's family life with her positive experiences at the home of her new friend who lives across the street. Most important is the total lack of communication and understanding among the members of Doreen's family in contrast to the warmth and friendliness she experiences with her friend's family.

Near the end of the film, Doreen's friend rejects her companionship when another girl in the neighborhood returns from camp, and Doreen again finds herself alone.

Doreen's inability to communicate with and relate to her parents, her difficulty in finding and keeping friends, her fear of what others think of her, and her sense of overwhelming emotional isolation--all these problems give her the feeling she is "drowning" without anyone to rescue her. Her feeling is suggested metaphorically when she is shown crying after seeing a lifeguard rescue a girl who almost drowned in a neighborhood swimming pool. The contrast between her position, as she sits alone with tears rolling down her cheeks, and that of the girl who had been pulled from the pool then was immediately surrounded by a concerned crowd demonstrates how the juxtaposing of images, whether visual or verbal, can convey meaning just as effectively as a lengthy exposition on a person's thoughts and feelings. This film, then, not only uses contrast effectively, but demonstrates how a person's non-verbal behavior can reflect his internal state.

The film "Katy," on the other hand, is a much more upbeat story which I use to show how a person's fantasies or daydreams, contrasted with certain incidents in his life, can provide a dramatic structure for a personal narrative. Katy is an adolescent girl who takes over her brother's newspaper route for two weeks while he is on vacation. When she arrives at the newspaper shack to pick up her daily papers, she encounters the incredulity and hostility of both the male supervisor and the several dozen boy carriers who think she should be home "playing with dolls" and that "delivering newspapers is a boy's job." As Katy tries to decide how to cope with this unexpected discrimination, the film cuts from scenes of her talking with her friends about the problems she has encountered to her fantasies of riding a horse out in the country--an act that is symbolic of her desire to have the freedom to do as she pleases, as well as the power to control her own life. By the end of the film she has persuaded two of her friends to apply for their own paper routes along with her; and even though they don't get very far, the attitude of the supervisor and the other boys shifts noticeably from derision to grudging respect.

Gerald Weinstein and Mario D. Fantini, in their TOWARD A HUMANISTIC EDUCATION, list three major concerns of young people which help to provide significant, unifying themes for student narratives: (1) the concern about self-image; (2) the concern about "disconnectedness," of being separate from, or alienated from others, and the concommitant need to feel a sense of relatedness, of knowing where one's life fits in the scheme of things; and (3) a concern about control over one's life.

Both "The Summer We Moved to Elm Street" and "Katy" illustrate in a dramatically visual way how such concerns can be dealt with in a narrative to give depth and sophistication to what might otherwise be a simple recital of "first I did this, then I did that." In order to show how these concerns or "themes" are revealed through a film narrative, I usually choose films that are about individuals who are younger or older than the students in my class. I have found that when I show films about 17 or 18-year-olds, my students tend to become somewhat defensive, and look for ways to criticize technical aspects of the film instead of concentrating on how meaning is revealed through the juxtaposing of scenes and details of characterization.

Two other films, which like "Summer" and "Katy," deal with self-image and one's relationship to others are "Follow the Leader" and "William."

"Follow the Leader" is about a 12-year-old boy who prefers playing a clarinet to joining his peers in a game of war. When the other boys "capture" him and insists that he "play the game" according to their "rules," he resists until they manage to get his clarinet away from him. In the closing scene, when he refuses to fall "dead" after being shot by the "firing squad," the leader of the other boys scornfully breaks the clarinet over his knee, and throws it to the ground. Only after the other boys have followed their leader home does their "victim" let the tears come to his eyes that he had held back during the "game" and destruction of his instrument.

This film, like "Summer," uses contrast as a major technique for creating tension, for the clarinet player symbolizes any creative nonconformist who prefers the feeling of "power" inherent in creative activity to the power of personal domination, symbolized by the war game played by the other boys.

Another film which deals with the theme of conformity vs. nonconformity is

"William." Because William, who is about ten, is small for his age, he is pushed around by his peers and ignored by adults. His size, however, becomes an advantage when he notices things that other people overlook. The film shows William at a picnic where he is left out of the football game played by the other boys who are bigger and stronger than he. In an effort to occupy himself, William watches caterpillars and flowers he finds in the park. While doing this, he discovers a diamond ring which a woman had lost at the picnic. When William returns it to the woman, he becomes a hero in the eyes of both the adults and his peers. But when the other boys, out of their new respect for him, involve William in the football game, he suddenly finds himself torn between looking up to catch a football being hurled at him, and looking down at an insect he has discovered in the grass. The film ends at this point, leaving the viewer to decide which activity finally won William's attention, and whether he sought to remain a member of his peer group or chose to pursue his unique interests.

By viewing films which present human experiences through specific dramatic scenes, students are better able to appreciate why their own narratives, when they fade away into flat expository summary after a detailed opening, need to be revised into an appropriate sequence of scenes with the greatest detail given to the most significant moments of the experience.

When my students learn to handle descriptive scenes in their personal experience essays through analyzing skillfully made dramatic films, their writing moves out of the narrow province of "English themes" and into the domain of literature. They discover that literature, far from being esoteric, exists as Laurence Perrine once noted, "to communicate significant experiences--significant because concentrated and organized. Its function is not to tell us about experience, but to allow us imaginatively to participate in it. It is a means of allowing us, through the imagination, to live more fully, more deeply, more richly, and with greater awareness." (SOUND AND SENSE, NY: Harcourt, 1963, p. 6)

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SHOPTALK:

Book Clubs come and go, but one that has been around for awhile that might interest film users or film teachers is the Movie Book Club. Recent selections have included David Crane and Christopher Fryer's JACK NICHOLSON FACE TO FACE, Eric Lax's ON BEING FUNNY: WOODY ALLEN AND COMEDY, Gene Fernett's HOLLYWOOD'S POVERTY ROW (on the low-budget studios like Monogram and Republic), Charles Higham's KATE (on Katherine Hepburn, and a good book it is), Juanita Benita Colman's RONALD COLMAN, Nathaniel Benchley's HUMPHREY BOGART (a first class biography), Todd McCarthy and Charles Flynn's KING OF THE Bs (about "B" movies of the 1930's and 1940's), Gavin Lambert's THE MAKING OF GONE WITH THE WIND, Orville Goldner and George Turner's THE MAKING OF KING KONG, and Richard Corliss' TALKING PICTURES: SCREENWRITERS IN THE AMERICAN CINEMA. Address is Movie Book Club, P. O. Box 2012, Main Office, Latham, NY 12110. Prices for members are way below bookstore cost.

"Teen-agers are not attending movies in as great a number as they have in the past five years. The group's attendance is down significantly while adult attendance is on the rise, according to Jack Valenti, president of the Motion Picture Assn. of America. 'Compared to 1969-1973, teen-age admissions fell from 26% to 19%, a true significant decline and a new low. In previous years, the teen-age share never fell below 25%' . ." (LOS ANGELES TIMES, Oct. 4, 1975, p. II-7)

A good book (aimed at young people but readable to any fan) on Charlie Chaplin is CHAPLIN, THE MOVIES, AND CHARLIE by David Jacobs (NY: Harper, 1975).Well illustrated.

A DUAL VISION OF LITERACY: POSSIBLE AND PROBABLE FUTURES OF NONPRINT MEDIA

Deborah Dashow Ruth, University of California, Berkeley

Emmy Lou, the main character in the "Bobby Sox" cartoon by Marty Links, sits watching a television program, and she asks her father, "Daddy, do you ever get the feeling that the whole world is prerecorded?" Since there is only one panel to this cartoon, we don't ever hear her father's reply. But it is that kind of bewildered feeling that confronts people of all ages today as they find themselves willingly or unwillingly partaking of a total media culture that grows more complex, sophisticated, and pervasive daily.

John Culkin, Director of the Center for Understanding Media in New York, poses a challenge for today's schools:

> Today's students are immersed in a sea of communications . . . We must acknowledge the existence and influence of this new media culture and enable the student to master its codes and to control its impact. We should want them to be active, intelligent, appreciative and selective consumers of the total media culture just as . . . we have tried to develop taste and appreciation for the traditional arts and humanities. In practice this would mean that students would view and discuss a variety of films and television programs; that they would create their own films, videotapes, audiotapes, and photographs; . . . that the new media would be used as active agents in developing the sensory life of the student. (DOING THE MEDIA, NY: Center for Understanding Media, 1972, pp. 5,8.)

One way for English teachers to meet the challenge of teaching in the midst of the present communications revolution is to consider the uses of nonprint media in the English classroom. After a brief excursion into the past, we will consider two potential futures in the use of nonprint media: one future consists of what will be possible, given the advances of communications technology; the other future consists of what will be probable, give the limitations of educational economics.

Possibilities for creative uses of visual/nonprint media in English classrooms have existed ever since expansion of the technology enabled schools to acquire radios, phonographs, movie projectors, opaque projectors, filmstrip projectors, overhead projectors, tape recorders, television sets, and videotape playback decks. All of this hardware -- and the accompanying software -- have been more or less available to English teachers for years. Some forward-thinking English teachers recognized this revolution early on as a good thing for English classes, and they expanded their classroom role into that of a facilitator of all forms of communication, rather than that of an authority on the single medium of print. But for the most part, the printed word has reigned supreme in most English classrooms, and nonprint media have been present only to serve the goal of verbal literacy. Why haven't more English teachers been more creative with nonprint media? To answer this, at least in part, we might share our own experiences when we were in school, when films and other "new" media were used spasmodically, and lightly dismissed as non-essential "frills."

Most of us remember at least one day -- probably the last day before Christmas vacation -- when we knew that the reason we were watching a movie in class was because it was "seasonally appropriate" or because our teacher had nothing else (read, "nothing important") planned for us. Or perhaps it was a Monday after our teacher had had too good a time during a weekend skiing excursion, and needed help -- preferably in the dark -- from an "audio visual aid." If we remember even one of those films, do we remember anything meaningful that we did after the film was over -- except wait for the dismissal bell to ring? This low-level use of films -- or any nonprint media could be designated as "in loco teacher;" that is, it replaced the teacher only by filling up time he or she normally used in "real" teaching.

Of course, most of the films we watched were "educational;" that is, they were packed full of information of the sort that we could be quizzed on afterwards. And these kinds of films always had a baritone-voiced authoritarian narrator instructing us in the visually unexciting process of "Making an Outline" or "Using the Library." Or maybe this authoritarian -- always male -- voice would be telling us in great detail what it was we were seeing on the screen -- usually something about "the happy natives of Wales," or "the London that Dickens knew." No BBC-quality productions these; in fact, not only was the narration written as if for an audience of blind people, but it also became evident to us viewers that the narrator reading the script didn't know what was happening on the screen.

Most of us also remember sitting in a darkened classroom watching a visually uninspiring filmstrip, with printed words appearing across most of the frames, giving us valuable information about some thrilling subject such as diagramming sentences or iambic pentameter. There might even have been an accompanying sound track -- on a record or a tape -- but it always had that same authoritarian narrator, droning on and on.

We might have listened to "educational" radio programs -- a student-oriented news report; or dramatic readings of literature appropriate for an English class. When television sets began to appear in classrooms, we watched "educational" television programs -- and longed for prime time. Ron Moscowitz, writing in the SAN FRANCISCO CHRONICLE (May 11, 1975; "Date Book," p. 26) describes "educational television programming" as it used to be -- a turn-off for teachers and students alike: "A professor in a dark suit with all the charisma of a second-hand book would appear before a blank blackboard and deliver his lecture in a monotone, occasionally gesturing at the wrong camera."

Phonographs provided us either with music to write by (for "inspiration"), or with dramatized Shakespeare plays while we followed in our texts -- another relatively useful, but rather uninspired use of the media.

This is not to say that these were the only ways nonprint media were used. But the common thread was always that the primary function of nonprint media in the English classroom was an aid to the teaching of another, more important subject, rather than as valuable means of learning in and of themselves. And the other "more important" subject being served by nonprint media was always "curriculum-related" to the printed word -- the reading and writing of poetry, short stories, novels, and narratives.

The more imaginative uses of nonprint media have been well documented in publication over the past years, as well as in NCTE publications, in the well-known magazine MEDIA AND METHODS, and in other professional literature. Suffice to say here that the common thread in all effective uses of nonprint media has been the teacher's acknowledging, accepting, and respecting each of these media for what it is uniquely capable of doing, and taking advantage of that capability in a variety of ways. In addition, most creative uses of nonprint media have involved a redefinition of the classroom as no longer merely a place for the accumulation of information, since this view simply puts the classroom in hopeless competition with the more exciting visual sources of information so easily available to today's students outside of school. Rather, the media-minded classroom is conceived as a place for the interpretation of information, for the examination of thoughts and feelings aroused by certain kinds of information; a place for the expression of students' own reactions to reality; a place for experimentation in the creation of students' own versions of reality through various media.

Teachers who have used nonprint media effectively have searched for and found outstanding examples of short nonnarrated, artful films that can be shown several times in one period, and that elicit all kinds of student responses -- discussions, creative writing, filmmaking, and even simply a new interest in English class.

Teachers who've used nonprint media effectively have spent their own time watching the television programs their students watch, and have encouraged discussions of these shared experiences in class -- rather than denigrating prime time television as the "destroyer of books." As these teachers discover that television is today's mode of cultural expression and communication for most kids, they begin to develop -- along with their students -- a less passive and accepting response to television and a more active, critical one.

Teachers who've used nonprint media effectively have encouraged their students toward various forms of creative self-expression, through personal statements made not just through the personal essay, but with various kinds of visual images and sounds, alone or in combination with one another, with or without words.

Teachers who've used nonprint media effectively have redefined their own role from that of one-right-answer authoritarian to that of supportive facilitator, as they see their students taking more responsibility for their own learning.

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Let's first speculate on the future of nonprint media in terms of what the technology would make possible for the English classroom:

Last June, I attended the national convention of the American Library Association in San Francisco, and spent all of my time there browsing through the massive exhibit halls. What I saw, under one roof, was virtually the whole future of both print and nonprint media -- right now. (The most popular booth was the new color Xerox machine.) This gigantic exhibit was dramatic proof that not only is book publishing nowhere near the death predicted for it by Marshall McLuhan, but also that print and nonprint media can co-exist peacefully in the classrooms of tomorrow. The library will no longer be a receptacle for the printed word only; it will expand into a communications center, a resource center for every kind of information that can exist or ever has existed in words or images. What this exhibit demonstrated is that everything that ever took the form of print, picture, diagram, or recorded sound can be stored on videotape reel or cassette, microfilm, microfiche, movie film, or computer terminal. And everything is available; everything is retrievable at the push of a button.

Television seems to be the medium with the most far-reaching implications as it continues to be developed beyond the wildest predictions of its inventors. The most revolutionary development so far is the videodisc -- a relatively inexpensive cousin of the LP record -- that will enable anyone with a regular t.v. set and a special playback machine to watch feature films as well as prerecorded television programs of all kinds at any time, without having to wait on television network schedules. At the present time, reports Frank S. Swertlow in TV GUIDE (August 16, 1975, pp. 6-10), there are two non-compatible player systems that will be competing for the mass markets of the future: one is a direct descendant of stereo record technology, using a stylus playing on a grooved disc (RCA's "Selecta-Vision"). The other system uses a laser beam and a series of mirrors with no physical contact between beam and disc (Phillips' optical videodisc system). Both systems have their advantages and disadvantages; both players will retail between $400 and $500 (the laser system will be the more expensive); both are expected to be available by 1976; both will be aimed at "the average American family" -- those consumers who spend almost $2 billion a year on phonograph records, since the videodiscs will retail for from $2 - $10 apiece. In addition, since the disc can store an enormous amount of information, it can serve as more than just an entertainment medium. Soo Hum reports in the May/June 1975 issue of FILM NEWS that the laser system videodisc, used in the single frame mode, can retain thousands of bits of information in picture or print form. "Since each frame of information is numbered in the encoding process, it is possible to attach a mini-computer to facilitate auto-search and display of data." (p. 35) Hum foresees individualized study made easy both at school and at home by use of videodiscs.

Although the advent of cheap videodiscs will probably supplant the more expensive videocassettes for general use, the latter will still find a considerable market in schools. Although the half-inch Sony Portapak will continue to be useful in situations where video production ("electronic journalism") is being taught, the quality of half-inch reproduction is nowhere near that of the 3/4" videocassette. Most videotape playback machines available from major hardware manufacturers are equipped for 3/4" cassettes, and the picture and sound quality are excellent -- much better, in my own experience, than normal broadcast reception in the United States. The 3/4" format is becoming the most popular in a field that has been notorious for incompatibility; the half-inch, 3/4", and 2 inch tape sizes have all required different playback machines. The 3/4" videocassette is handy, easy, and ideal for classroom use. The cassette itself comes in a 6" x 8" case, and can be played at least 600 times without wear and tear. The playback machine rivals the ordinary phonograph in simplicity of operation.

Several of the limitations that have heretofore affected the ease of videotape use are being removed as video technology advances. First, the cost of Portapaks and videocassette systems has been reduced considerably. Second, Advent has come up with a video projection system that eliminates the necessity of crowding around a single small monitor or acquiring several monitors for showings to large groups. The Advent system provides a 4 x 6 foot screen and a small projector that sits in front of the screen and gives a large and very clear projection. In the future, as the price comes down, this projector -- with playback capability alone -- will cost little more than a 16mm sound movie projector. With recording capability added, it will be more expensive. In addition, video technology has already made it possible to tape television programs directly off of a regular t.v. set for playback at a later and more convenient time.

With all of these capabilities, television emerges as the most flexible and widely useful medium of all, combining nearly all of the advantages of both film and television.

Two more growing developments in this field will make television the medium of total access and total immediacy: cable television, with its potential for broader audience access to existing television broadcasts as well as specialized programming for specialized audiences; and satellite broadcasting, with its potential for broadcasting an event "live" for the whole world to watch. The implications for the imaginative English classroom are mind-boggling; the possibilities are endless.

The medium that has already found a place, albeit relatively limited, in most English classrooms is that of film. New developments in this medium will be in flexibility of equipment and higher quality of new films. With the availability of film cassettes that are played on small desk-top projectors with built-in screens, the need for large dark rooms for total class film viewing at the same time is eliminated. What the future holds for films in English classrooms is easier availability of more and better short films. Although film rental and purchase costs are rising along with everything else, the growing media awareness among teachers -- coupled with their own viewing of good short films -- will keep such films circulating through

English classrooms. If the United States were to establish the equivalent of the National Film Board of Canada or the Zagreb Animated Film Studios in Yugoslavia, providing encouragement, money, and artistic freedom for creative filmmakers, the future of excellent 16mm short films would be assured.

And, of course, student interest in filmmaking will continue to grow; as the cost of filmmaking equipment remains reasonable, more students will have opportunities to try their hands at self-expression in media other than writing.

Film-strips are having a renaissance in schools, since they share some of the "audio" and "visual" attributes of films, but are much less expensive to produce and purchase. Machines that provide automatic advance of frames to an inaudible signal on an audio cassette sound track are already available, and are helping to raise the artistic level of this once rather boring audiovisual aid to that of a medium with its own attractive qualities. Filmstrips with better visuals, with no printed words across the frames, and with nonnarrated musical or "natural" soundtracks provide an educationally and economically valid alternative to films. Professional filmmakers are entering this growing field, bringing to it the artistic quality often lacking in the earlier filmstrips.

Two other rapidly developing areas of technology can, without a great stretch of the imagination, create possibilities in the English classroom. Laser technology, in addition to its new use in the videodisc system, has been used in at least one other artistic mode. The "Laserium," a product of Laser Images, Inc. of Los Angeles, is a production that has toured the country playing in planetariums. It demonstrates the fascinating role this futuristic technology could have in creating new forms of expression. To a musical background, the "laserist" uses a laser beam connected up with prisms to project multi-colored moving shapes, dots, lines, and wispy cloud-like figures against the black "sky" of the planetarium, creating abstract forms that dance, play, transform themselves, and otherwise interact to the rhythm of the music. This description of the technology involved is greatly over-simplified, because the actual technological process involved is still a patented secret. However, Laser Images, Inc. is presently working on a smaller module that will use simpler color programs and will sell for under $1,000. It will be sufficiently less complicated to be accessible to students (and teachers) who want to try their hands at developing Laserium-type productions in an auditorium or even a large classroom. These smaller models will be capable of using pre-programmed tapes to cause the colors to come alive; or -- of special interest to English teachers -- they can use spoken words (poetry, song lyrics, etc.) instead of music alone for the input that would make the colorful patterns dance. This kind of "visual poetry" could become a new form of literary expression, combining the visual and the verbal in ways totally different from narrated films or captioned pictures.

Finally, although we have all heard or read all kinds of predictions about the uses of computers in the classroom, the emphasis seems to be more on mathematical activities, or multiple-choice test-learning, or routine question asking and answering, rather than on genuine dialogue or other personalized interaction. However, it is possible to carry on a conversation with a computer through a typewriter (although computer voices have been developed, a la HAL in Kubrick's 2001). The following are several segments of real dialogue between a computer programmer, Richard Wright, and "ELIZA," a sympathetic, somewhat Carl Rogerian computer program that seems to be trying hard to understand the problems of being human:

Computer Dialogue

A dialogue between Richard Wright and ELIZA

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TO BEGIN WITH, YOU ARE A COMPUTER....
*- WHY DC YOU MENTIEN COMPUTERS"
YOU ARE ONE AND I AM TRYING TC 1ALK OVER MY PROBLEMS.... MY PROBLEMS ARE CAUSED BY
COMPUTERS.
*- WHAT DP YCU THINK MACHINES HAVE TO DO WITH YOUR PROBLEM" ...
LOOK, WE WERE TALKING ABOUT COMPUTERS.
*- DON#T YOU THINK COMPUTERS CAN HELP PEOPLE"
YES, BUT THEY ARENT VERY SMART.... WE WERE DISCUSSING MY RELATIONSHIP TO YOU.
*- YOUR RELATIONSHIP TO I"
YES, YOU ARE NOT A PERSON.
*- YOU ARE SURE" ... DO YOU FEEL STRONGLY ABOUT DISCUSSING SUCH THINGS"
NO, BUT I AM NOT IN CHARGE OF THIS CONVERSATION.
*- ARE YOU SAYING #NO# JUST TO BE NEGATIVE"
I DONT REALLY WANT AN ANALYST, I WAS TRYING TO WORK OUT OUR PROBLEMS....
I AM A PERSON.  PEOPLE HAVE MANY NEEDS.
*- DO YOU ENJOY BEING A PERSON"
IT IS BETTER THAN BEING A MACHINE.
*- DO YOU REALLY THINK YOU ARE JUST TALKING TO A MACHINE"...
THAT IS ENOUGH.  GOOD BYE.
*-CIAO.
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The second, more probable, future of nonprint media in the English classroom is limited only by economics and by the teacher's own imagination and willingness to try new things, or to try new ways with old things.

Before rejecting television possibilities in your own classroom on the grounds of unavailability of equipment, try searching through your own school, other schools, the district offices, and a-v center for neglected t.v. equipment left over from the days when plentiful education grants included funds for such "hardware." And before rejecting educational television broadcasts on the grounds that they're boring and irrelevant, try tuning into some of the new programs produced for Public Television by the Agency for Instructional Television, a nonprofit American-Canadian organization. These programs are intended not to supplant but to supplement the teacher. They are high-quality shows, using real children and grownups instead of professional actors, in a combination of documentary and dramatization styles to help teachers deal with traditionally difficult subjects in the classroom. For example, on Inside-Out, crises such as divorce, death, money, fear, love, and self-esteem are dramatized in an open-ended format that helps students understand that they are not the only ones to experience these problems, but that such problems are faced by most people throughout their lives. These dramatizations don't offer the simplistic solutions presented nightly on the prime time commercial "sit com;" rather, they are left open to encourage student discussion. This kind of affective response, as opposed to intellectual response, has not been traditionally encouraged in most classrooms. However, Edwin G. Cohen, AIT's executive director, believes that "schools should educate the whole child, and you can't deal with the intellect irrespective of the emotions. What good is it to turn out kids who can pass tests but who can't get along in life?" (TV GUIDE, August 23, 1975, p. 6) A small but worthwhile investment would be to join your local public television station and peruse the monthly schedule sent to members. You'll quickly discover that public television (the new name for "educational television") has something for everybody -- and the quality is uniformly high. (Almost any BBC production should be "required watching" in English classes.)

If the English budget can't be stretched to acquire more films, and the kids say, "Oh, we've seen those films before," there are new ways to use old films: turn the film soundtrack off and play a tape or record instead; or turn off the sound and let the class improvise their own spoken soundtrack on the spot; or, using two projectors and two screens, show two films side-by-side, switching back and forth between soundtracks, or using another taped track. In the meantime, explore sources of free films -- the telephone company, oil companies, agencies or organizations such as the American Institute of Architecture, government offices -- any organization that might use visual media to promote its message or product. Many of the more recent films have good visuals, but hard-sell soundtracks, so turn off the sound and let the students compose or produce their own.

Audiocassettes and tape recorders will eventually replace records and phonographs in schools because of ease of operation, relative lack of wear and tear on tapes, and portability of playback equipment. Immediacy and portability are also features of tape recorders not shared by phonographs: students can easily produce their own tapes and then use the same machine for playback. Obviously, this is not possible with phonographs and records. With small cassette tape recorders and blank audio cassettes becoming cheaper, this media can be used to make film soundtracks, to put on "radio shows," or "readers' theater" productions for other classes, to try "audio-journalism" with on-the-spot/you-are-there interviews and reports; and other adventures in listening.

Cameras, slide projectors, and overhead projectors present endless possibilities for multimedia compositions. Since the pocket Instamatic cameras (Kodak and others) take either prints or slides -- in addition to being inexpensive, as media hardware goes -- wider use of the creative possibilities of photography for personal statements can be explored in English classrooms. The new color Polaroid cameras -- with instant results -- are still relatively expensive, but the black and white Polaroids are getting cheaper, especially the "Square Shooter." The proliferation of "blow-up" studios -- where any slide or print can be enlarged to life-size or even bigger for just a few dollars -- makes possible new ways of exploring and expressing "self-image."

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Virtually anything is possible -- and a lot is probable. But what is needed even more than the money to finance nonprint media activities in the English classroom is a commitment, on the part of teachers, to the need today for the development of a dual literacy in our students -- visual along with verbal. Traditionally, English has sought to teach literacy through reading about how others organize and communicate their experiences via the written word, and by having students write about their own experiences. Students can also achieve literacy by seeing how others organize and communicate their experiences via visual images, and by organizing and communicating their own experiences via the visual image, alone or in combination with the written word.

The visually illiterate watches but does not see; sees but does not understand; and accepts unquestioningly the authority of both the medium and the message. The danger in our rapidly growing nonprint culture is that even if our students learn to read and write inside of school, even if they learn to communicate, understand, and judge via the single mode of print, their inability to respond with the same understanding and judgment to the visual/nonprint media outside of school will in effect neutralize the value of their verbal literacy. For illustration, note these statistics in a 1975 report published by the Television Information Office in New York. The report is entitled, "Trends in Public Attitudes Toward Television and Other Mass Media, 1959-1974." In 1959, the source of most news was television for 51% of the people polled; the source of most news was newspapers for 57%. By 1974, television as top source increased to 65% of those polled, while newspapers decreased to 47%. In 1959, the most credible medium (assuming that conflicting reports of the same news story were heard from different media), was television for 29% of those polled, and newspapers for 32%. By 1974, television as the most credible increased to 20%. And finally, in 1959, when asked which medium they would most want to keep if they could only have one, 42% chose television, and 32% chose newspapers. In 1974, 59% chose television, and only 19% chose newspapers. (pp. 3-5) (Note: the other media listed in all of these surveys were radio and magazines, both of which came in third and fourth respectively in all questions asked.)

To become fully literate in today's world means to become an active and critical participant in the act of communication -- whether by word or image, whether by individual or mass forms of communication -- not a passive and accepting observer-consumer. As a means of communication, the nonprint-visual media expand the world of print and of words; nonprint media provide a new way of learning and knowing, new avenues for self-expression and creativity, a way to reach, touch and encourage expressions of feelings, a way to unify the cognitive and affective aspects of learning, leading to a more holistic approach to the education of our students.

In the cartoon described in the opening paragraph, Emmy Lou addresses her question about television to her father, who is shown sitting in his easy chair -- reading a newspaper. Add to this lighthearted depiction of the generation gap these sobering statistics: by the time most American students graduate from high school, they have viewed approximately 15,000 hours of television -- 5,000 hours more than they have spent in school; they have seen 500 feature films -- but have ready only about 50 novels. As nonprint media technology continues to develop and to have its effect on the lives of our students -- and on us -- "dual literacy" should be the goal of the English curriculum of today and tomorrow.

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THE MODERN LIBRARY OF FREE FILMS. A free catalogue. Write 16 Spear St., San Francisco, CA 94105.

Your local telephone company frequently will have free-loan films. Be sure to check there. Occasionally, other companies will also be willing to supply free films.